



The Art of
GUILD WARS 2

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GUILD WARS 2



Foreword

It is with a great deal of appreciation for all you art-loving gamers, whether devoted fans or newcomers to the genre, that our team has assembled this collection of illustrations as a sneak peek into the crafting process behind the visually stunning world of *Guild Wars 2*. We're not making it easy for ourselves. Aiming to vastly surpass the success of the first game, we have to deliver a broader, deeper, richer, and even more epic experience. The opportunity to share with you some glimpses of this exciting endeavor means a lot to us, with its monumental challenges and the unparalleled satisfaction of conquering them one by one.

We don't regard concept art as blueprints to be slavishly reproduced, but rather as an inspirational starting point for our amazingly creative production artists. Multiple layers of personal contributions are expected and encouraged, sometimes leading to significant deviations from the initial idea, but always adding depth and richness.

We invite you to retrace our intimate, occasionally convoluted thinking patterns and hope that the emotions we experienced along the ride will resonate with you. For the remaining duration of the development cycle, get high with us on the harmless, yet oh-so-addicting drug of our choice: art.

Above all, set your expectations high. You will not be disappointed.

Daniel Dociu

Ascalon

War-torn Ascalon. Once a stronghold of human habitation; now ruled by the charr, who claim to have restored the land to its original rule. Two hundred and fifty years ago, Ascalon was a beautiful, verdant land. After more than two centuries of war, it holds that luster only in isolated areas, in pockets of greenery and fields of rolling grain. The charr war machine has tamed it, and the humans have given way.

Ascalon in the modern age is the homeland of the Iron Legion of the charr nation. Even under charr command, it is still a nation at war – against the humans in the fortress of Ebonhawke, against the dragon minions that swarm out of the wildlands, and against the ghosts of King Adelbern's vengeance, (terrible incarnations of those who died when the human king cursed his own kingdom rather than surrender it to the charr).

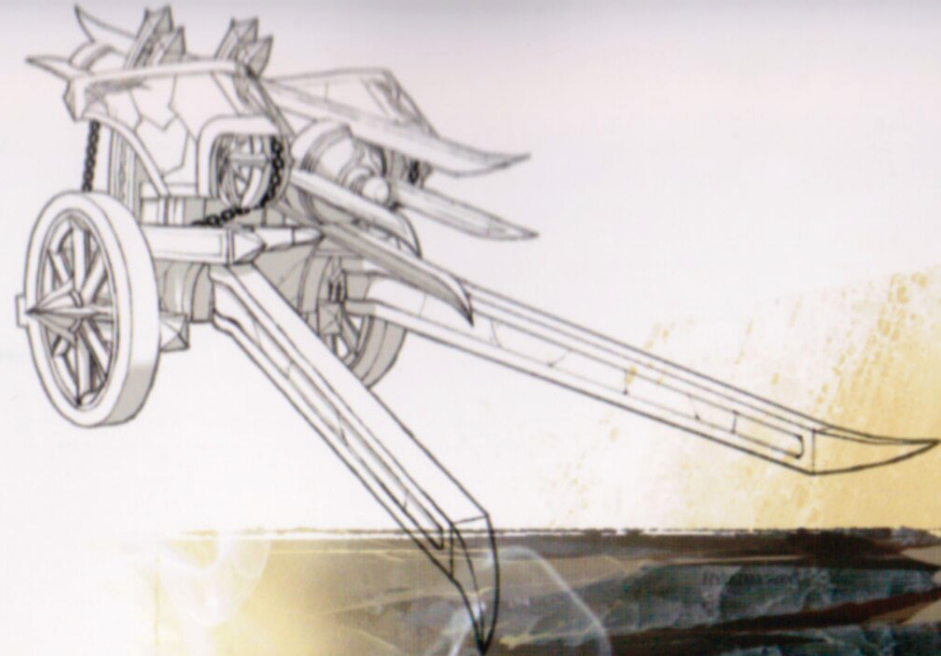
Ascalon shapes our image of the modern charr nation, of the Legions and their conflicts and of the final days of battle between the human holdouts and the charr loyalists. It sets the stage for war on a larger scale, showing a land struggling to heal and providing a harsh homeland for the strong and stalwart charr. The creatures of the area are reminiscent of the world *Guild Wars* players remember, while still providing fresh new challenges and places to explore.

(left to right)
Kekai Kotaki









Striking a balance between function and inspiration was difficult with the charr, whose massive iron structures needed to be always-ready for war.

(opposite page)

Daniel Dociu

(this page, top to bottom)

Hyojin Ahn

Daniel Dociu







Ascalon was the first land players explored in the original *Guild Wars*, and it was important to us that it remain recognizable, – but also show the ravages of 250 years of war and charr occupation.

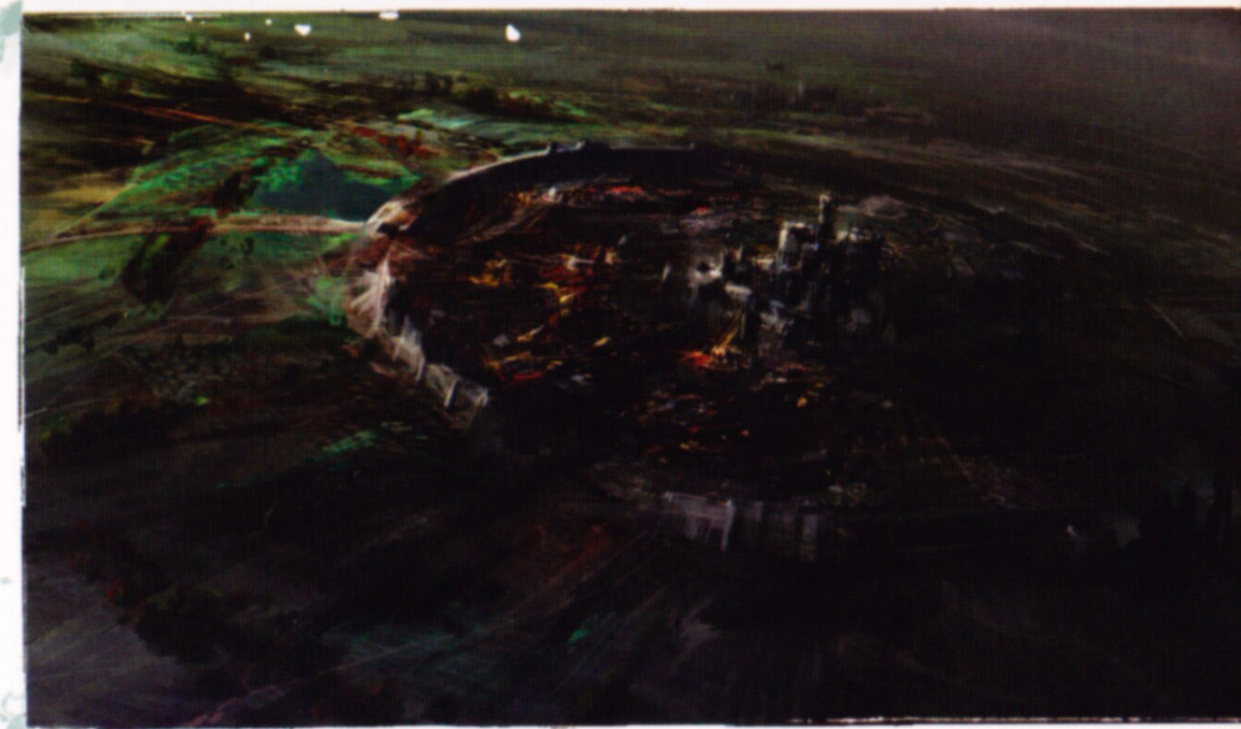
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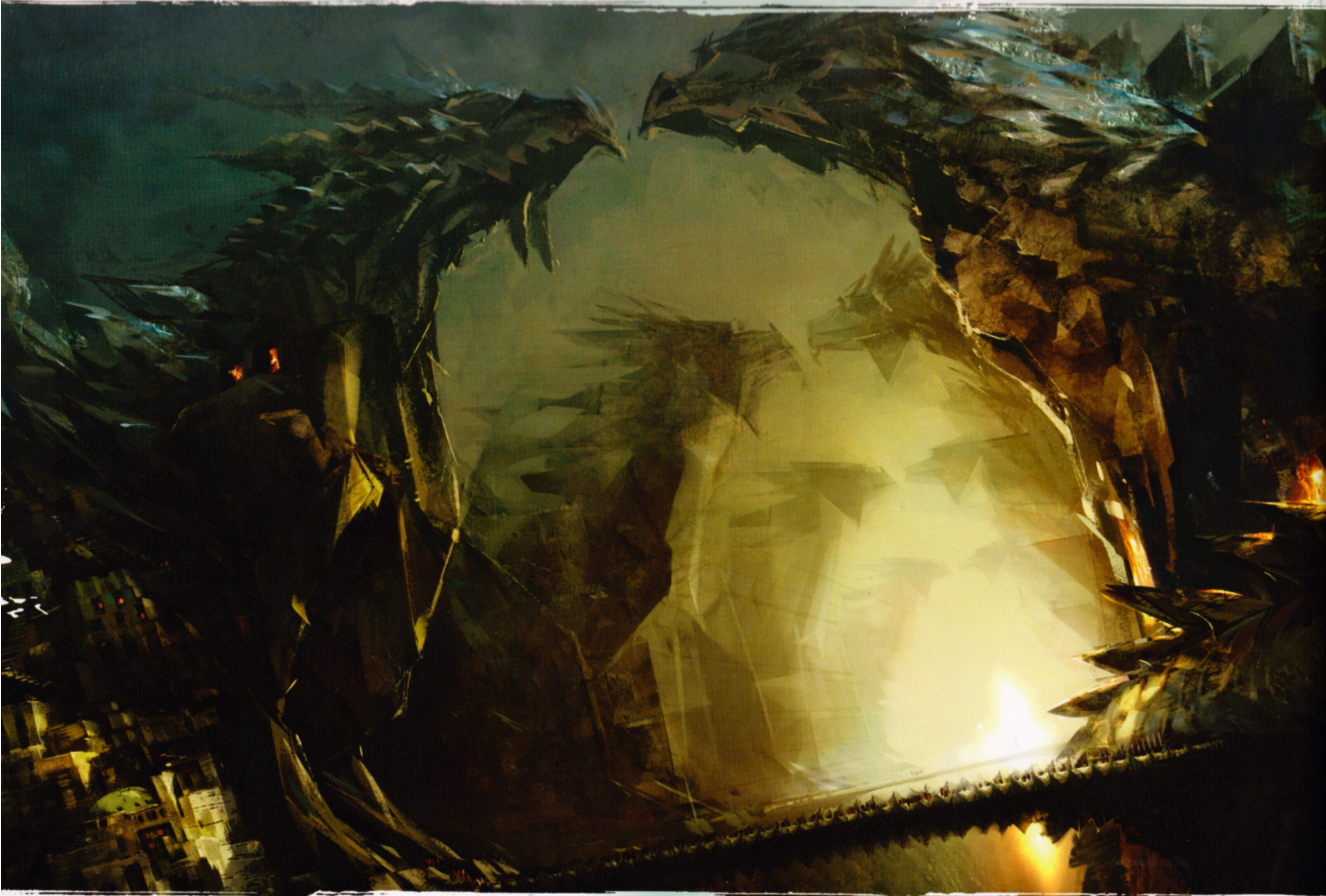
Jamie Jang
Daniel Dociu
Matt Barrett

(this page, left to right)

Kekai Kotaki
Richard Anderson

(all icon work)
Nick Wiley







The template colors for Ascalon remained very similar to those in the original *Guild Wars* – yellows, oranges, browns and reds. Autumn colors, colors of the sunset. It was purposeful in the original *Guild Wars* to reflect the war and fall of Ascalon; in *Guild Wars 2*, it's a reflection of the fiery attitudes of the charr, now the dominant inhabitants of that nation.

(opposite page)
Daniel Dociu

(this page, clockwise from top left)
Jamie Jang
Daniel Dociu
Richard Anderson



The more solid stone of the last human fortifications in Ascalon required a very different feel; embattled, dug-in, worn, with the weight of centuries of slowly losing an epic war.

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Jamie Jang

Horia Dociu

Daniel Dociu

(opposite page, top to bottom)

Kekai Kotaki

Richard Anderson



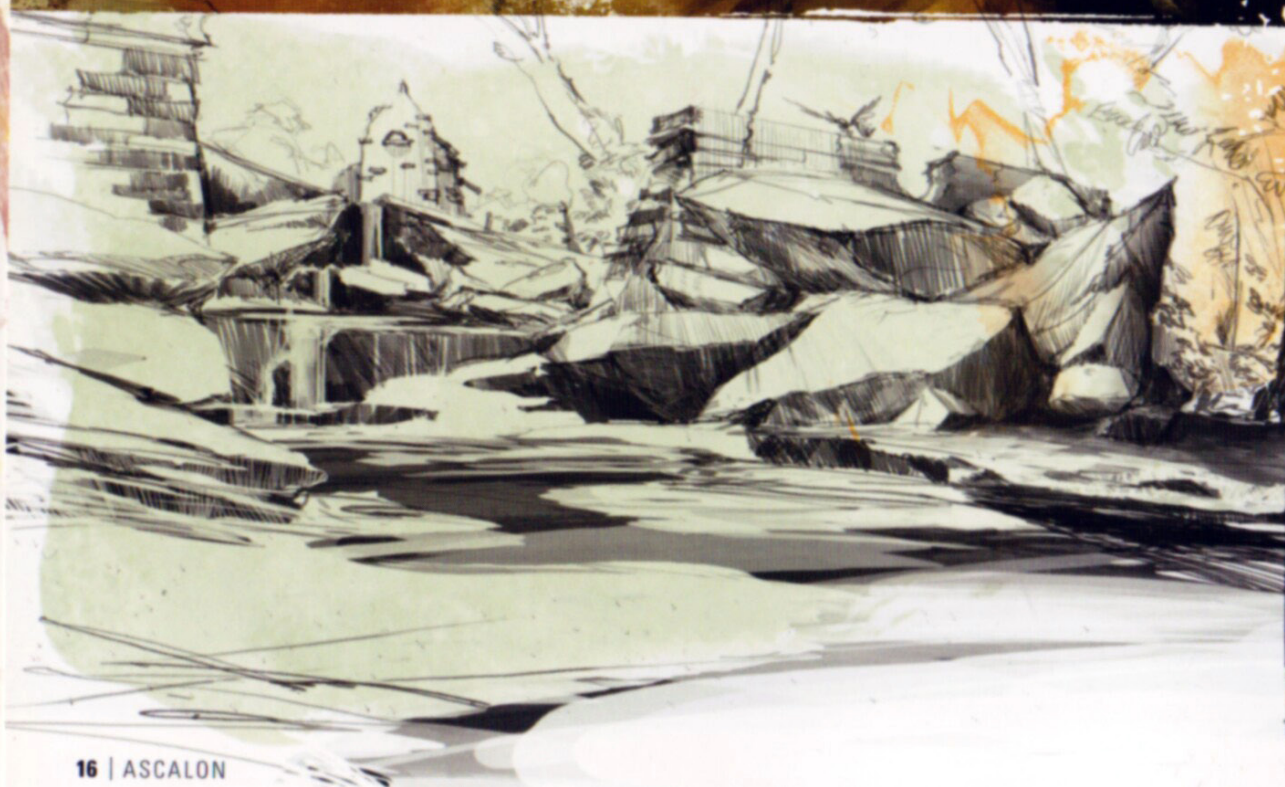


In *Guild Wars*, the charr were very connected to fire, heat, and the burning inferno of the Searing. We wanted to continue that feeling in *Guild Wars 2*, maintaining the fiery basis of their culture even as it advanced technologically.

(left to right)
Katy Hargrove
Hyojin Ahn
Kekai Kotaki









The charr are our most technologically advanced race. Their achievements over the last two centuries have shaped and dominated their territories. The tremendous war machines and iron citadels capture exactly the feel we wanted for them.

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Kekai Kotaki
Horia Dociu
Kekai Kotaki
Richard Anderson

(this page, left to right)

Daniel Dociu
Kekai Kotaki



Those humans who remain in Ascalon, primarily in the fortress of Ebonhawke, have to be ready for battle at all times. They've learned from their charr enemies how to survive while constantly at war.

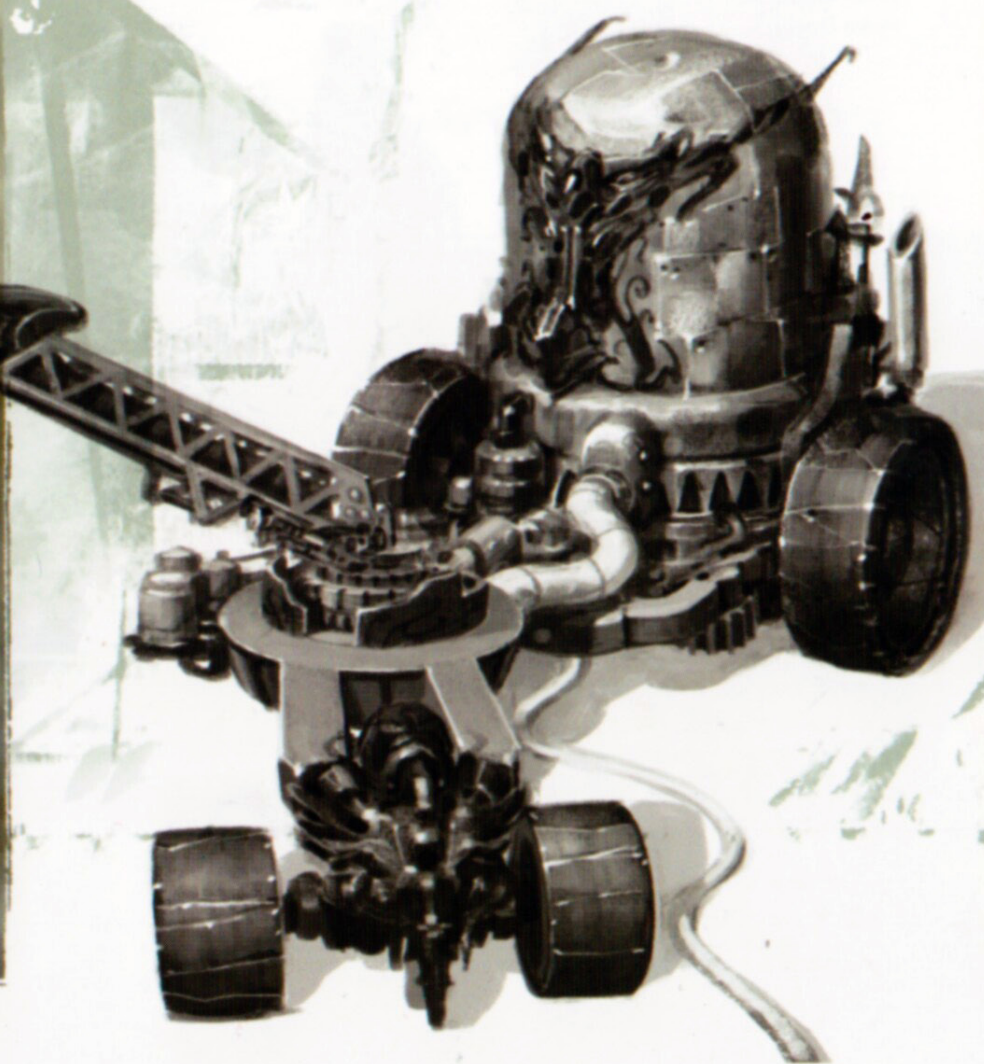
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Jamie Jang
Daniel Dociu

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Kekai Kotaki
Jamie Jang
Jamie Jones
Donald Phan





We wanted to push the industry with the charr, but not lose the fantasy aspects. Incorporating magical fire, fantastic weaponry, and outrageous, metal-spiked armor helped keep them solidly within the boundaries of our magical world.

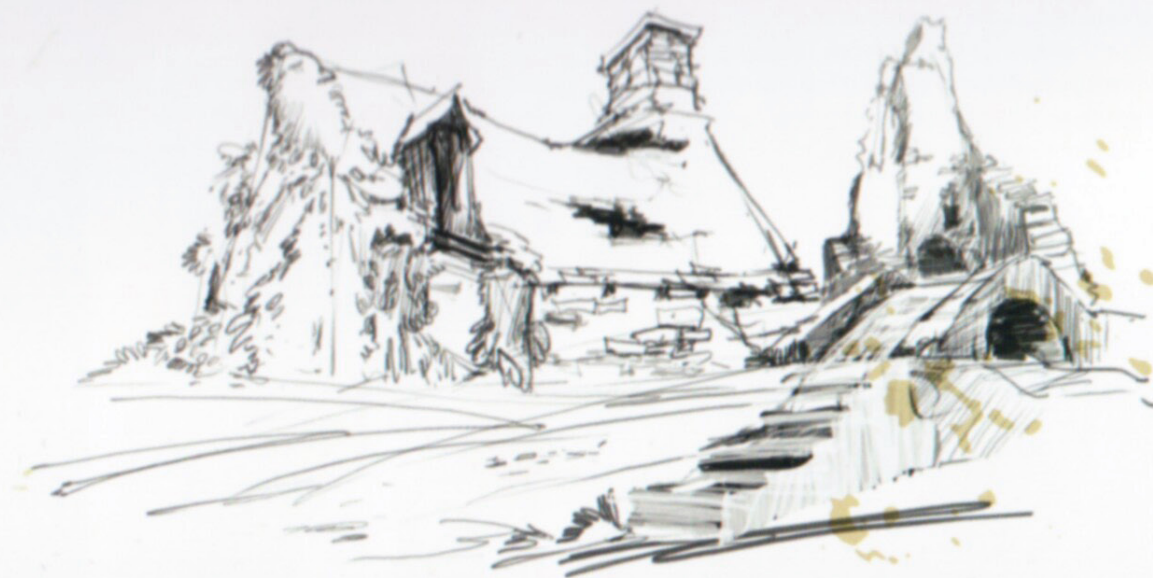
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Horia Dociu
Daniel Dociu
Kekai Kotaki

(opposite page, clockwise from top left)

Kekai Kotaki
Richard Anderson
Kekai Kotaki
Horia Dociu



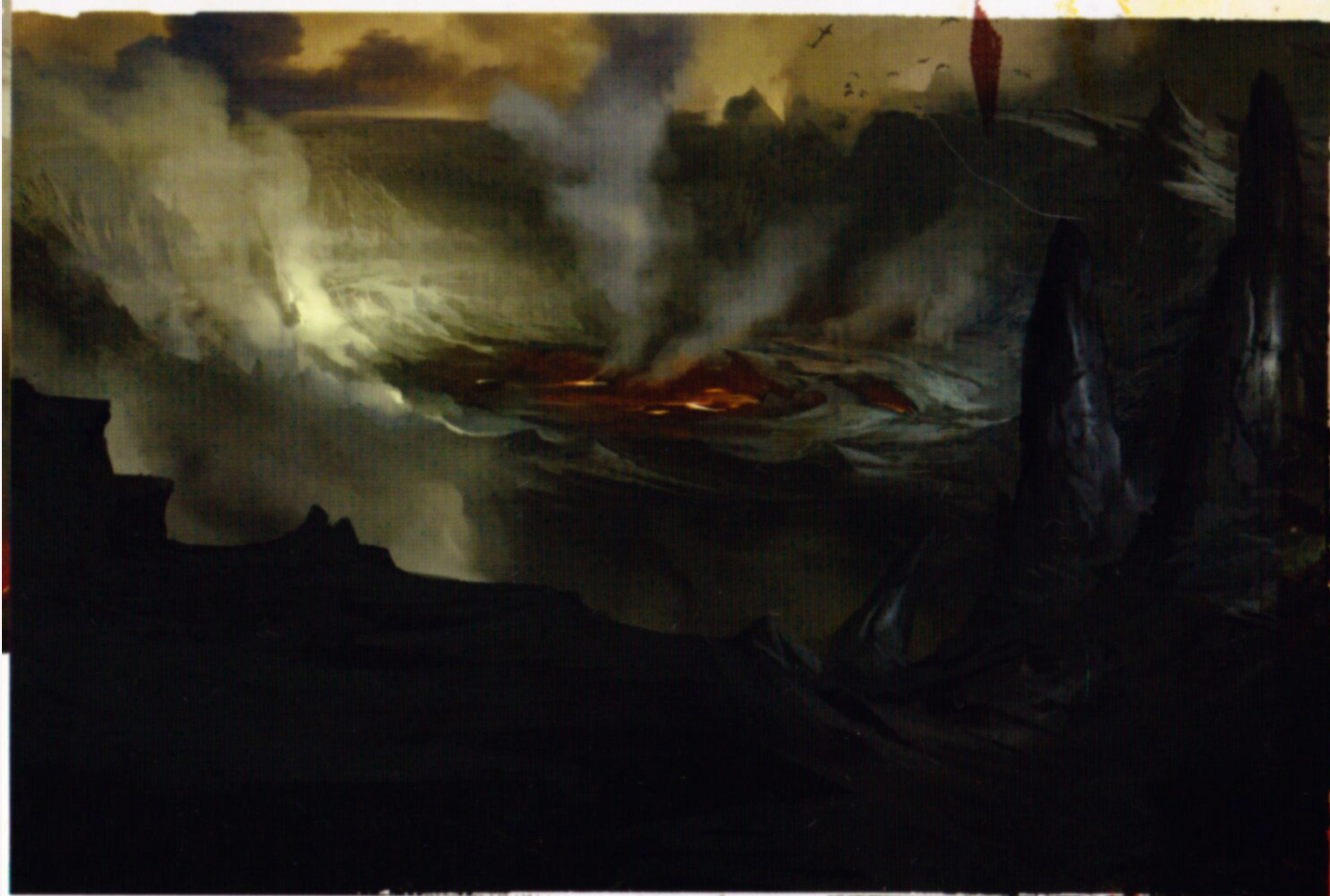


The more we pushed the charr love of technology, the more we realized their greatest nemesis—magic, and those who use it to enslave them. Many of our best enemies come from twisting a race's strengths inside-out and pitting them against one another.

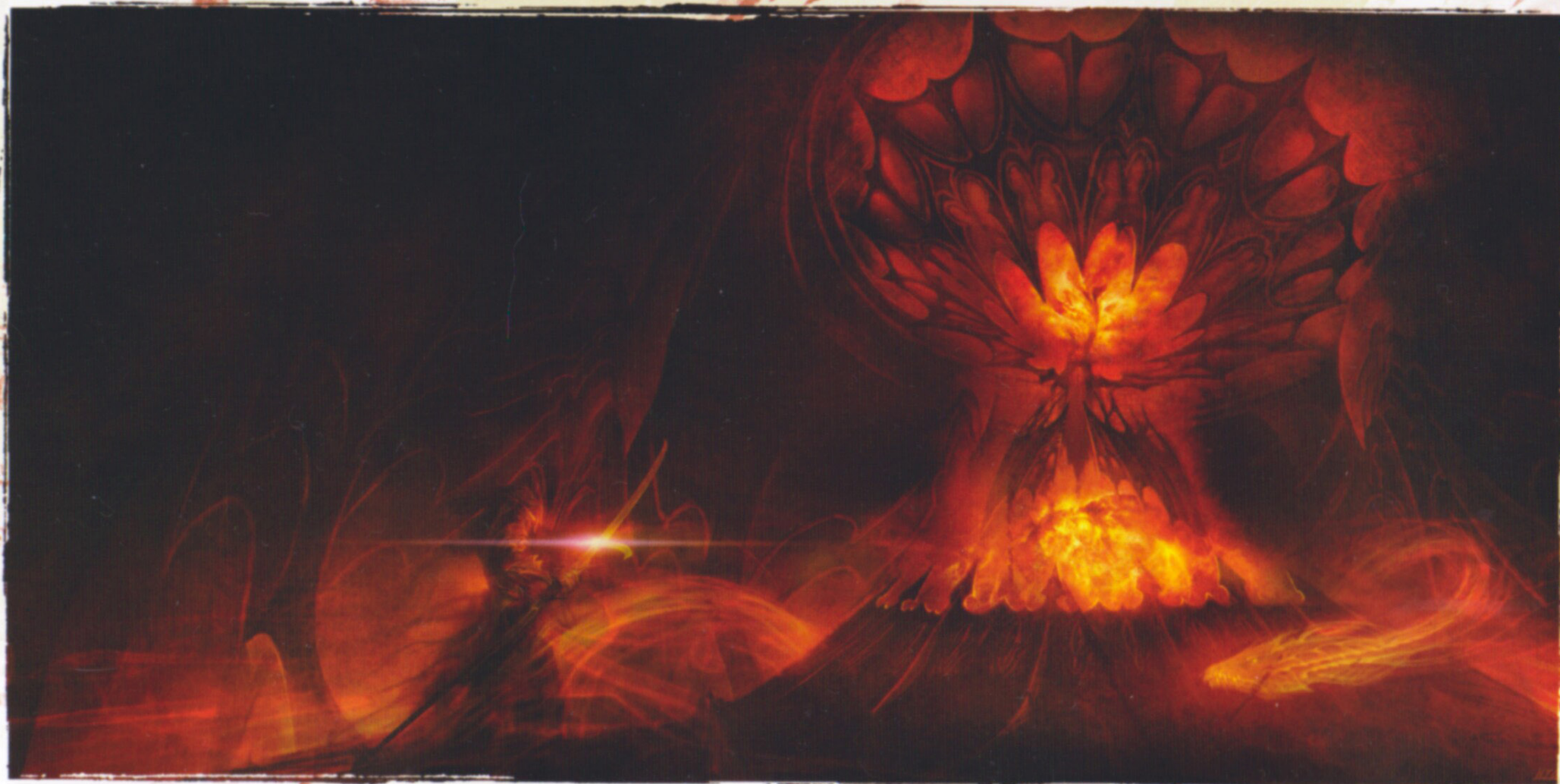
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Kristen Perry
Kekai Kotaki

(opposite page)
Kekai Kotaki







Despite the charr's attempts to control the world around them, they cannot deny that magic is a powerful force. Tyria has always been a high-magic world, and we wanted to have that reflected, especially in their greatest enemy, the Flame Legion.

(opposite page, clockwise from top left)

Richard Anderson

Kekai Kotaki

Hyojin Ahn

(this page)

Hyojin Ahn







The creatures of Ascalon were designed to bring both new enemies into the world, and update those with which we were already familiar. The cracked earth of blasted Ascalon gave us a lot of opportunity to expand on twists and mutations to the original designs.

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Jamie Jones

(this page)
Matt Barrett



(this page, top to bottom)
Matt Barrett
Kekai Kotaki

(opposite page)
Kekai Kotaki







Humans and charr aren't the only inhabitants of modern Ascalon. Ogres, ettin, trolls, grawl and other sentient and semi-sentient creatures live in any nook and cranny that hasn't been despoiled by war.

(opposite page)
Matt Barrett

(this page, left to right)
Kekai Kotaki
Matt Barrett



Kryta

The bountiful fields of Kryta are the home of the humans, once the predominant race of Tyria. Two hundred years ago, the human empire extended from the Blazeridge Mountains east of Ascalon, through the Maguuma Jungle far to the west. As the human race has fallen, their control has dwindled. The fields and plains of Kryta now comprise the last human kingdom in Tyria, ruled by Queen Jennah, descendant of the line of ancient Krytan kings. Within the city-stronghold of Divinity's Reach, humanity clings to a desperate hope of salvation; the dream that their race can at last find peace.

Kryta is a land of unrest. Bandits revolt against the queen's rule, claiming that her dreams of equality, peace and freedom are weaknesses. Centaurs, the original inhabitants of the northern Krytan hills, fight against the encroachment of humanity. The Ministry is at odds with the queen, and political factions tear Divinity's Reach apart from within. Only humanity's faith in the Six Gods, and in Queen Jennah, holds the race together against all odds.

Much has changed in Kryta. The rise of the nation of Orr flooded the coastline, destroying the city of Lion's Arch and causing the populace to retreat to the northern expanses. When the flood receded, Lion's Arch became a shantytown, built and ruled by lawless outcasts and brigands. In the last century, it has matured, becoming a unique, cosmopolitan city that rejects the queen's rule and claims to be a free city state, open to all races and cultures. To the south, the floods ravaged the coasts, opening sheltered bays for pirates, bandits, and hylek tribes. Kryta is a land of adventure, with a rich history and an uncertain future.





Kryta, the "heartland" of Tyria. Now the last human kingdom, the Krytans have learned to be resilient, strong, and tough in the face of adversity. Despite the dark times, humanity still has heroes. There is still hope, still opportunities for victory.

(opposite page)
Daniel Dociu

(this page, clockwise from top left)
Richard Anderson
Xia Taptara
Matt Barrett



The city of Divinity's Reach is made of heavy stone and mortar contrasting with the wilderness that surrounds the city. This was designed to give the city a feeling of age and solidity in a chaotic world. The carnival in the city's main plaza provides a unique setting for wonderful mini-games, amusements, and holiday celebrations.

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Fan Yang
Matt Barrett
Jason Wiggin

(opposite page)

Daniel Dociu









Two hundred and fifty years have passed since *Guild Wars*, and in that time, humanity – like our other races – has advanced, both technologically and culturally. Clothing and weapons have become more like those of the renaissance, and magical theory has expanded to include new spells and enchantments.

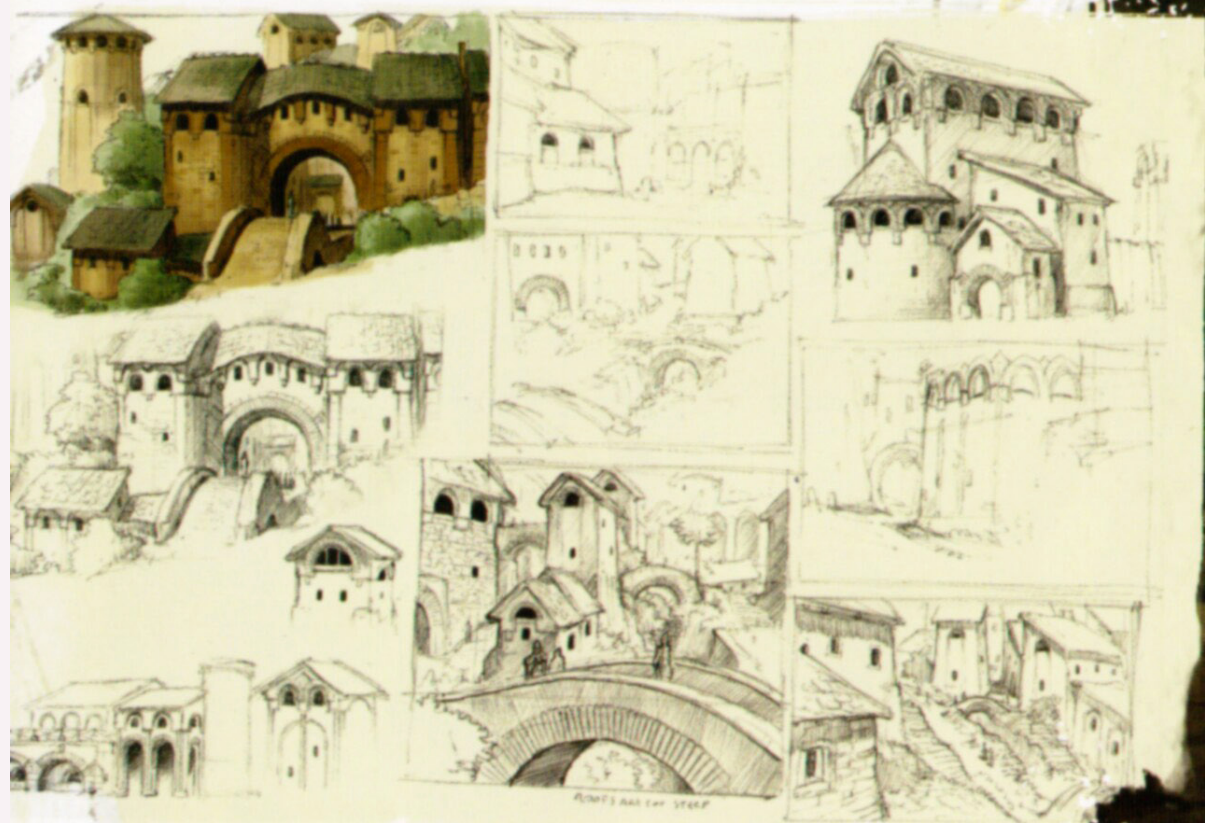
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Jamie Jones

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Kristen Perry

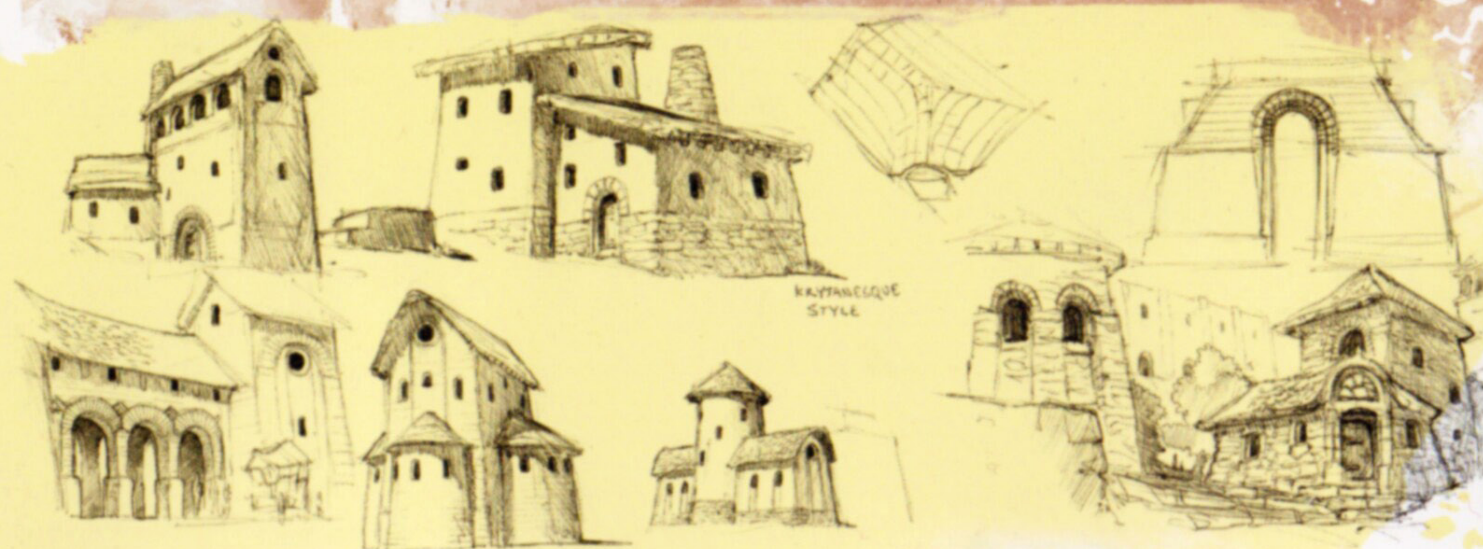


Divinity's Reach is the final bastion of human civilization and culture. All races of humanity live here, exiled or unable to return to their homelands. Together, they work for the survival of their race against terrible odds – protected by the white walls of the city, and the guiding hand of their queen.

(left to right)
Matt Barrett
Kekai Kotaki
Jamie Jones









Solid stone walls and readily defended fortifications provide Divinity's Reach a sturdy foundation against the worst the world can offer. In a time when dragons threaten the very existence of life itself in Tyria, the humans are making the most of what they have in an effort to survive.

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Richard Anderson

Matt Barrett

Aaron Coberly

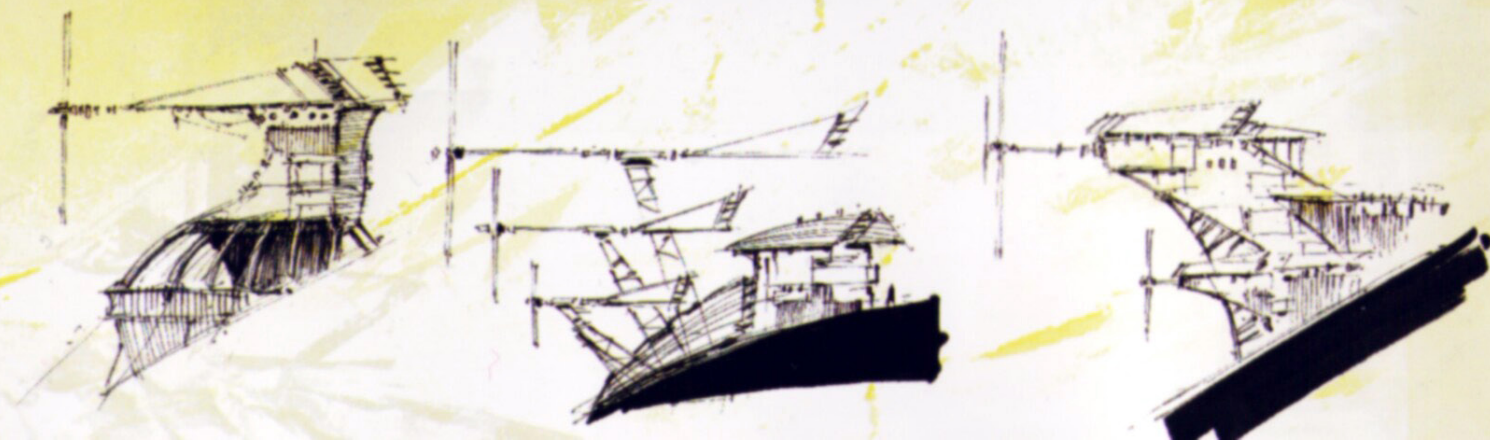
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Richard Anderson

Aaron Coberly

Hai Phan

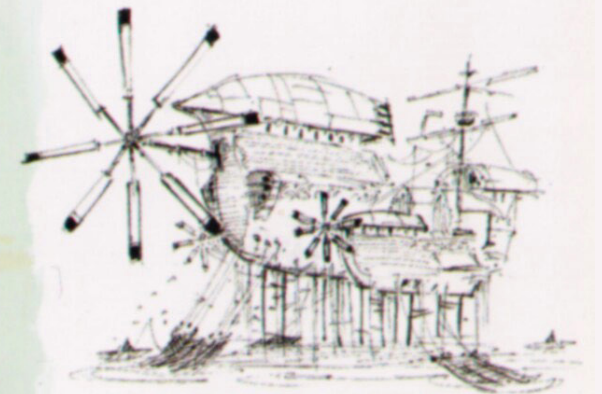
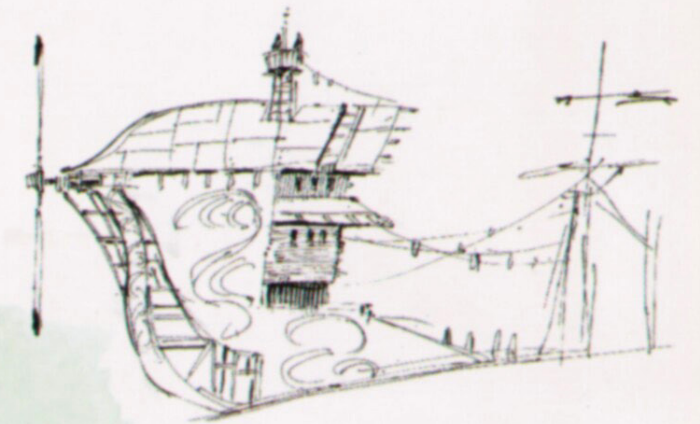
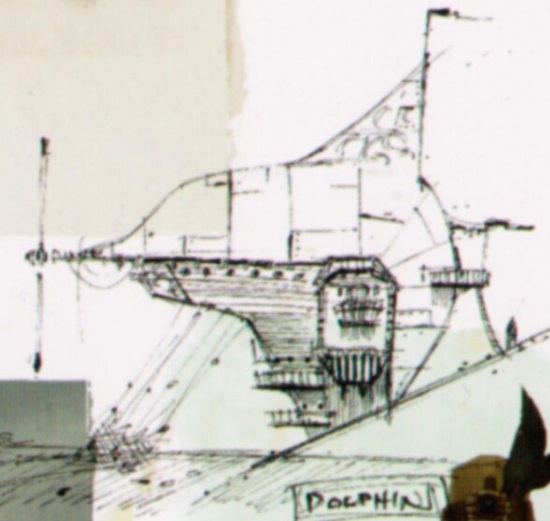




Not all humans believe in the queen's justice, or care to claim protection within the walls of Divinity's Reach. Some have broken ties with the human government, struck out on their own and begun to prey on the less fortunate. Humanity is crumbling – inside and out.

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Kekai Kotaki
Levi Hopkins

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Jamie Jones
Levi Hopkins
Aaron Coberly
Horia Dociu





(left to right)
Kekai Kotaki

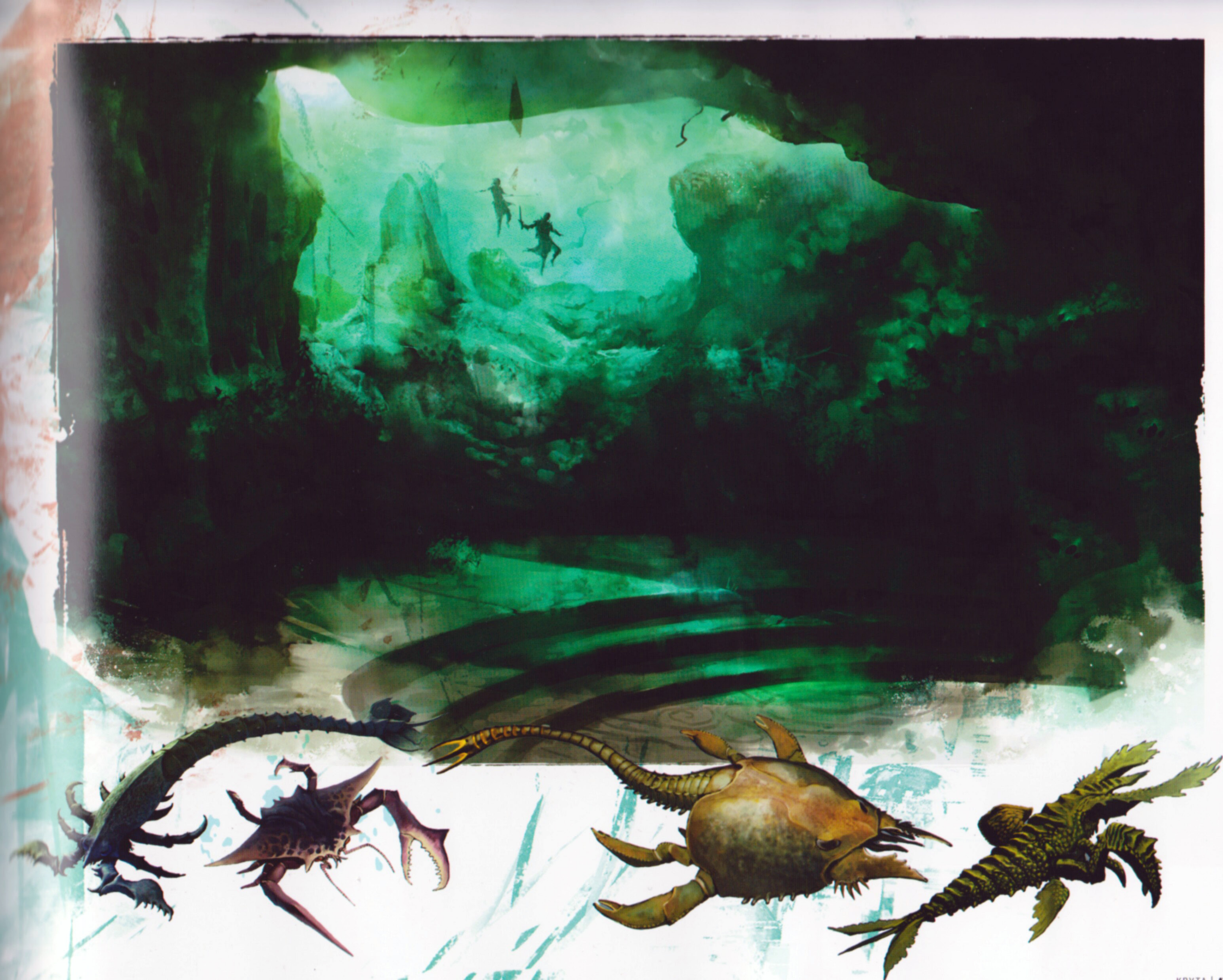


Underwater caverns, creatures and villages, as well as brand new areas and places to explore mark the landscape of Kryta. Even in lands that are well known to the players, we wanted to add new locations, and new vistas to explore. These new, swimmable areas provide us with amazing opportunities to do just that.

(this page, left to right)
Matt Barrett
Daniel Dociu

(opposite page, top to bottom)
Kekai Kotaki
Matt Barrett









From strong initial designs to fine craftsmanship of final game assets, *Guild Wars* always strives for high-quality art. However, we never aim for absolute realism. Instead the key is to create a believable world. These creatures are not ones you'll find at any zoo, but their anatomical design, textural materials, and animation sets are based on real living animals. Anchoring the fantastic in familiarity lends credibility and, ultimately, fosters player immersion.

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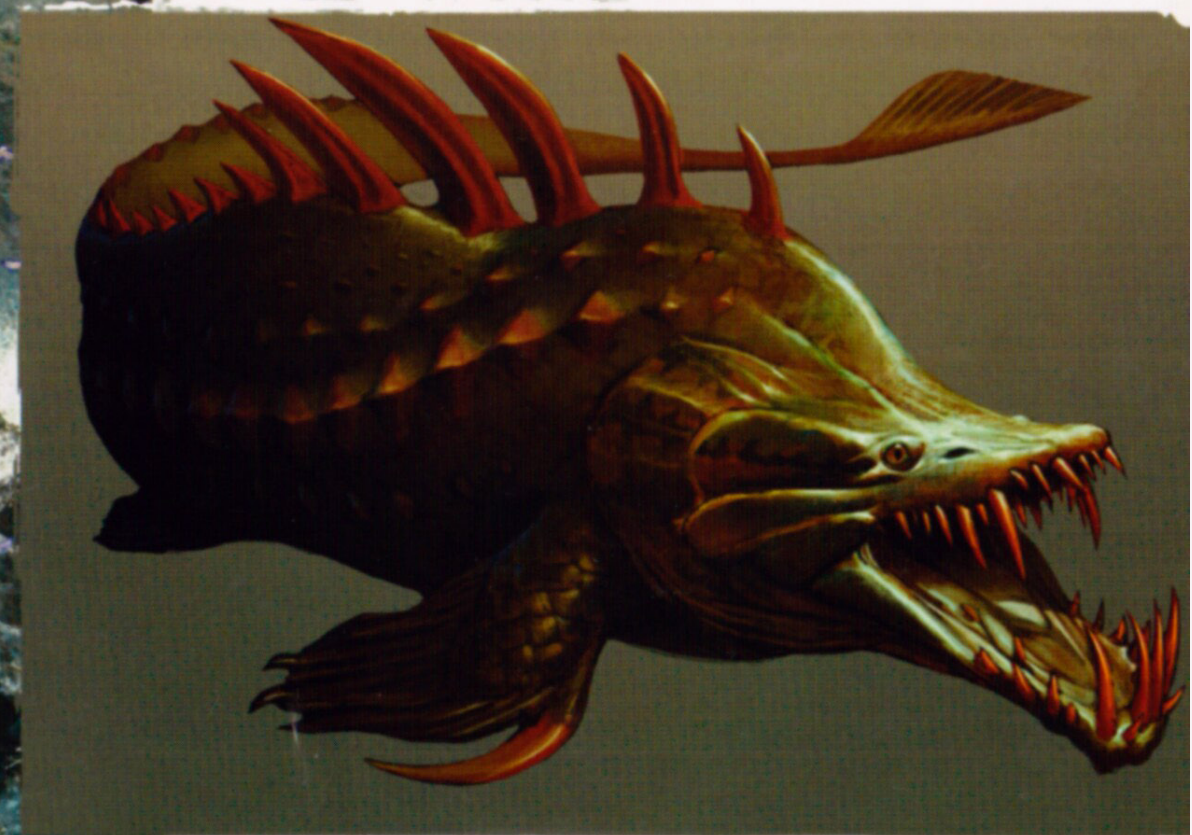
Matt Barrett

Jamie Jang

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Daniel Dociu

Matt Barrett



As humans are pushed back from Ascalon and other areas, they are forced into wilderness areas held by ferocious tribes of centaurs.

(left to right)
Jamie Jones
Kekai Kotaki
Daniel Dociu





We wanted to create an environment in Kryta that had a lot of roughness and a feeling of wilderness. Much like frontier America, the tribal centaurs are being displaced by the press of human civilization.

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Kekai Kotaki

Jamie Jang

Jamie Jones

(opposite page page)

Kekai Kotaki







Reverence of the Six Gods – Dwayna, Balthazar, Grenth, Melandru, Lyssa and Kormir – still constitutes a major part of human society. Where other races worship differently, or deny gods altogether, humanity still reveres their patrons and calls upon them in their hour of need.

(opposite page)
Kekai Kotaki

(this page, clockwise from top)
Matt Barrett
Hyojin Ahn
Kekai Kotaki







Maguuma

The depths of the Maguuma Jungle were relatively unexplored in the original *Guild Wars*, so the design team and artists had a lot of leeway and room to grow into wonderful concepts and fantastic settings. The Mursaat have not been seen in decades, and the Shining Blade is now the queen of Kryta's right hand. The jungle itself no longer bows to human rule, but is instead the province of the cunning asura and the mysterious sylvari.

Rata Sum, the center of asuran civilization, is a thriving metroplex of magical invention. Their strange experiments have altered swaths of the jungle, releasing uncertain energies while studying the Eternal Alchemy of life. From tesla coils of magical lightning to the stoic golems that protect the city, the asura's highly magical nature offered a lot of wonderful territory to build true high-fantasy design within the world.

Near the coast, a seed planted long ago by a weary soldier sprouted into a great and glorious Pale Tree. Twenty five years ago, the tree flowered, and the first of the sylvari stepped out into the world, fully grown. Their affinity for plants, their mystic nature and their innate sense of wonder shaped the coast of the Maguuma Jungle irrevocably, making it a place where they could thrive. Their home, the Grove, is a wondrous blend of culture and wildness.

Both of these races are magical in nature, allowing us a wonderful opportunity to showcase green growth and lush environments, and provide a distinct contradiction to the more technological charr areas, or the 'civilized' human areas of the world. Maguuma is inhabited by minor races as well, including the ratlike skritt, the stoic tengu, and the gentle quaggan. It is a wild territory, an enchanted forest, a green and verdant frontier.

(left to right)
Kekai Kotaki
Jamie Jang



The sylvari, our newest race, were a challenge because we wanted to bring in a fae influence, but keep it distinct from the common fantasy "elf." Their plant-like evolution and extreme youth in contrast to the other races gives them a unique place in the genre.

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Kekai Kotaki

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Jamie Jang
Dave Bolton
Richard Anderson

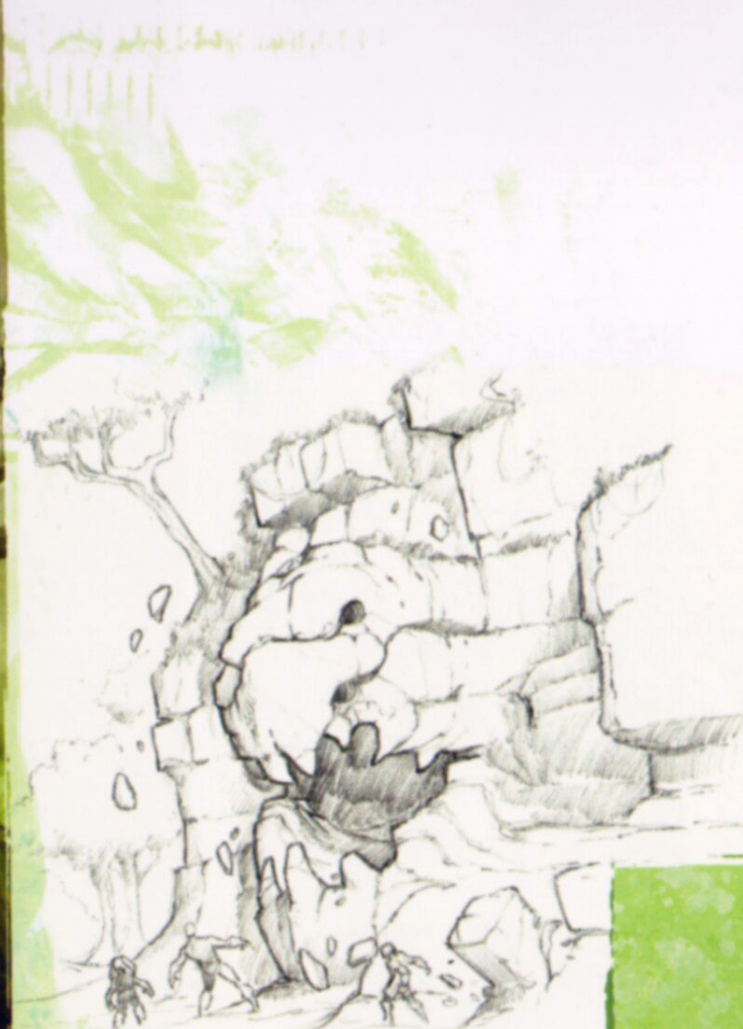




The depths of the Maguuma Jungle are also a place of great and ancient magic, waiting to be discovered. We wanted the jungle to feel ancient and enchanted, including the creatures there.

(opposite page)
Kekai Kotaki

(this page, left to right)
Kekai Kotaki
Shawn Sharp
Jamie Jang







The sylvari themselves are divided into groups that evoke the seasons, based on the hour of their birth. Dawn brings birth to Spring sylvari, while evening brings birth to those associated with Autumn, and so forth.

(left to right)
Jamie Jang







From their homes and environments to their garb and armor, and even skin and hair, the design of the sylvani is all centered around their absolute bond with nature. They are essentially the embodiment of the natural spirit, so it was important that this idea be echoed in every facet of their civilization.

(opposite page)
Jamie Jang

(this page, left to right)
Horja Dociu
Jason Juan







Sylvari necromancers like Trahearne revel in the life-and-death cycle of nature. As the cycle isn't "evil," neither are they, despite their more sinister appearance. Parts of the Maguuma are also filled with darkness – it is, after all, another side of life.

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Kekai Kotaki

Jamie Jang

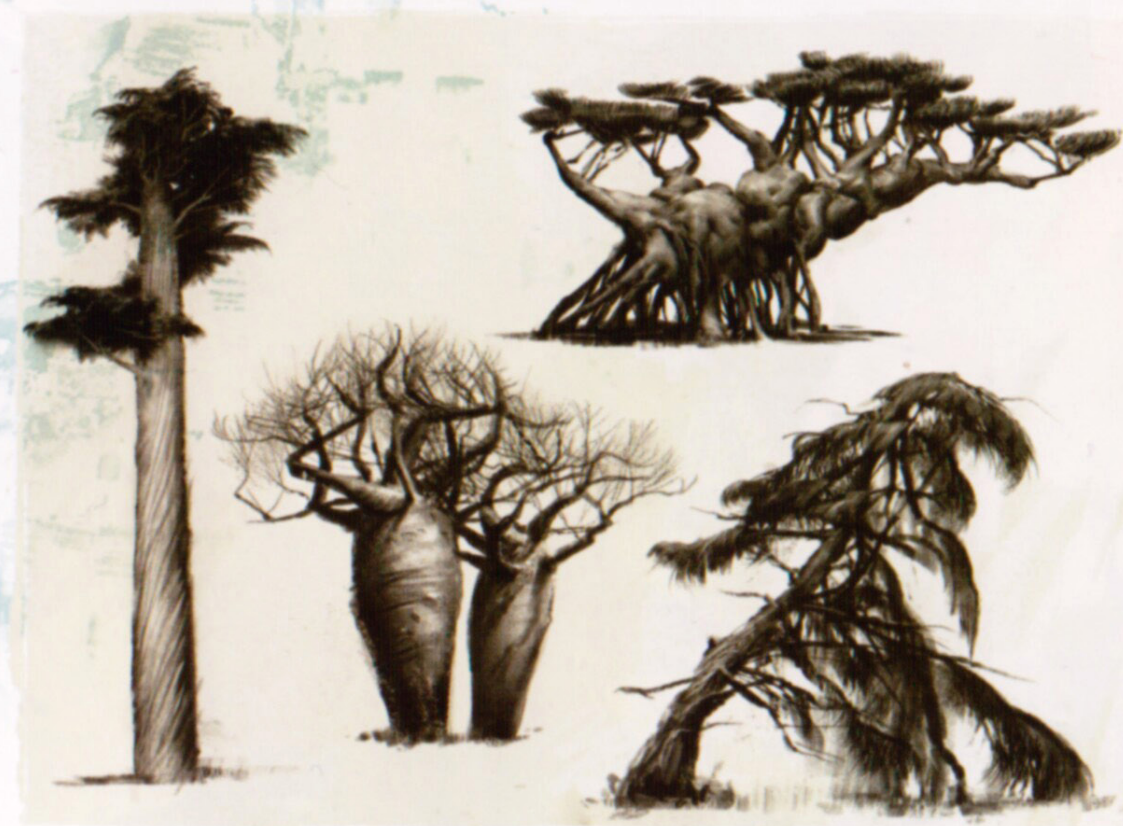
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Jamie Jang

Aaron Coberly

Jamie Jones

Jamie Jang



The monsters in Maguuma gave the artists a wonderful chance to play with unusual textures. Wood, thorns, vines, and other natural elements all came together into one imposing whole.

(this page)

Kekai Kotaki

(opposite page, clockwise from top right)

Kekai Kotaki

Jamie Jang

Kekai Kotaki





Not all things in the Maguuma Jungle are friendly, and not all sylvari follow the path of goodness and light. The difficult part was to make the Nightmare Court both recognizable as sylvari, and clearly evil in nature.

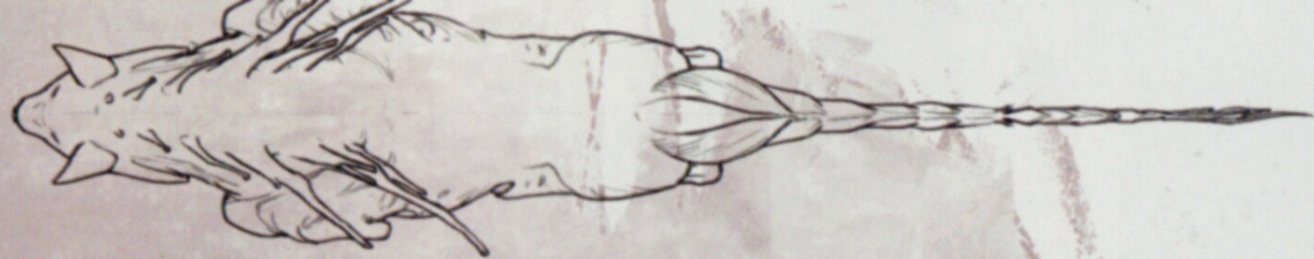
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Kekai Kotaki

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Kekai Kotaki
Matt Barrett
Kekai Kotaki







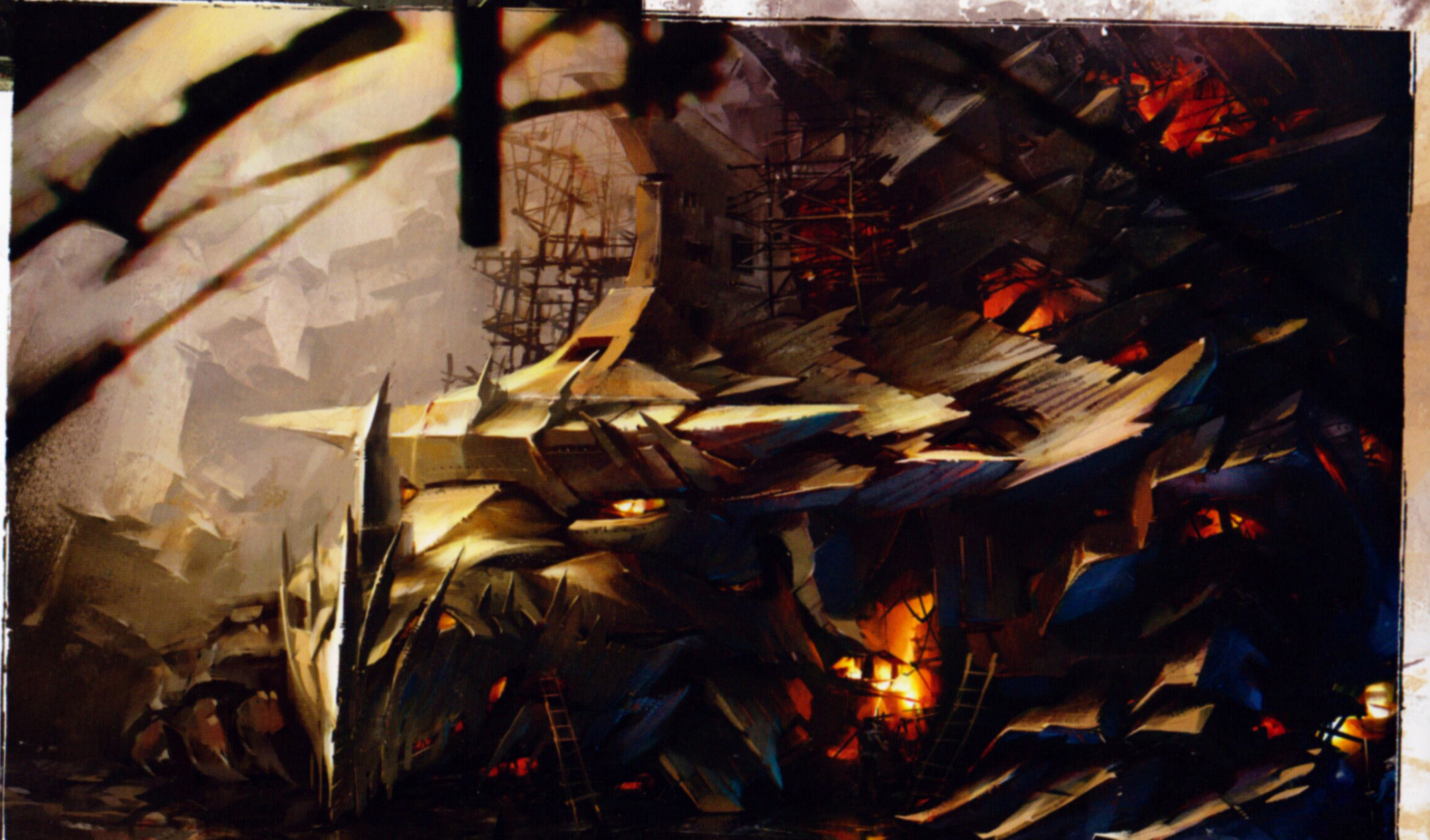
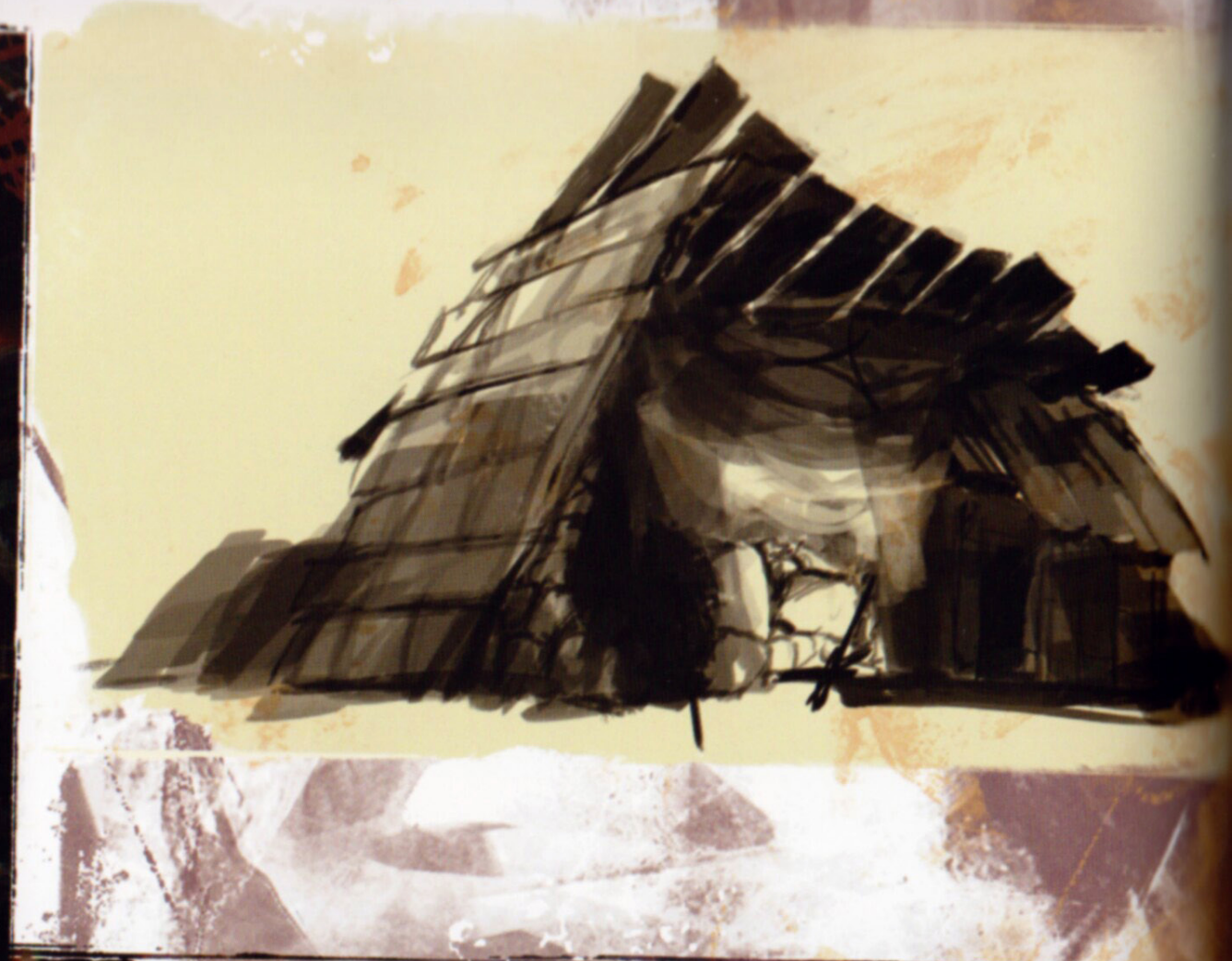


As a race, the Hylek had far to go. The addition of crafted materials and more modern weapons gave them an edge they'd been missing, and a redesign of their houses lent to the effect that they were a rapidly developing, if still simplistic, race.

(opposite page)
Jason Juan

(this page, top to bottom)
Nadine McKee
Brian Lawver







Over the past 200 years, the Maguuma Jungle has seen the largest influx of new influences—whether pushed up from below by the Destroyers, like the Asura, or blossoming into unprecedented life, like the sylvari.

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Richard Anderson
Daniel Dociu

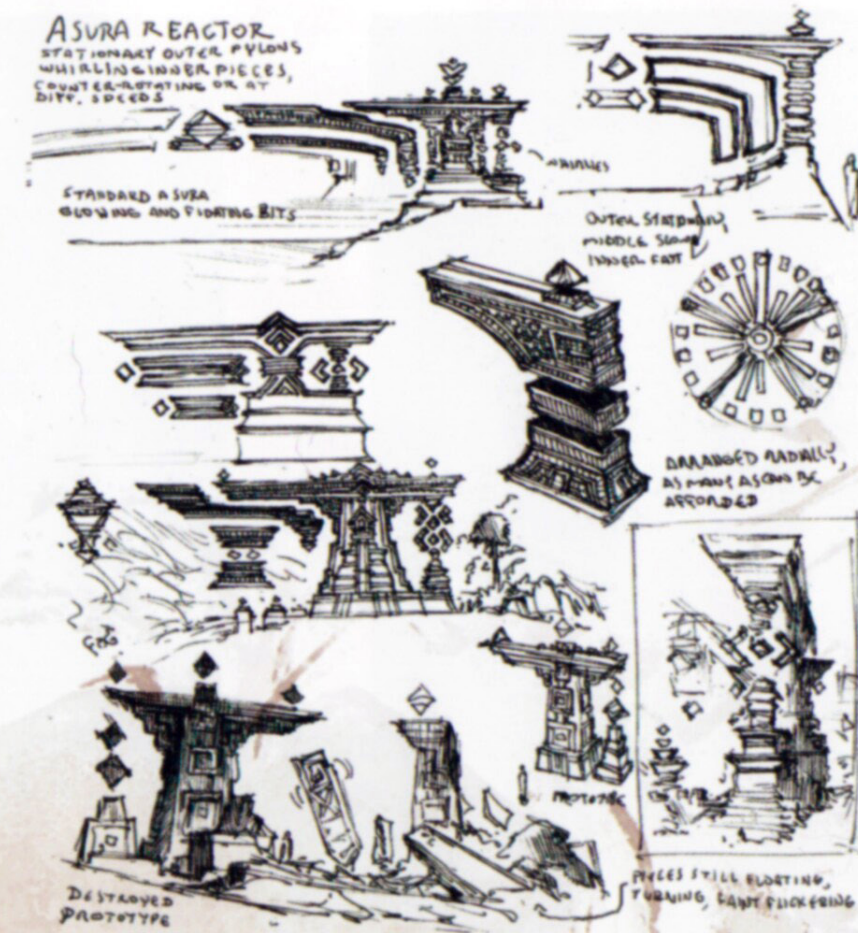
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Horia Dociu
Doug Williams

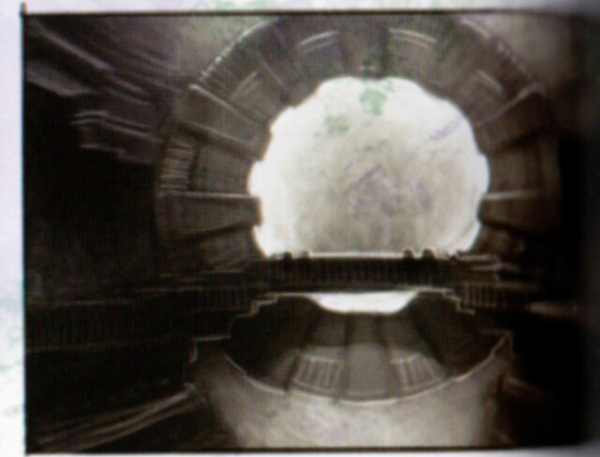
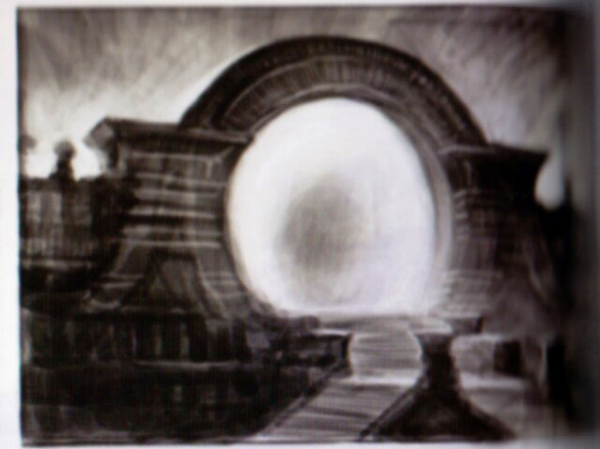
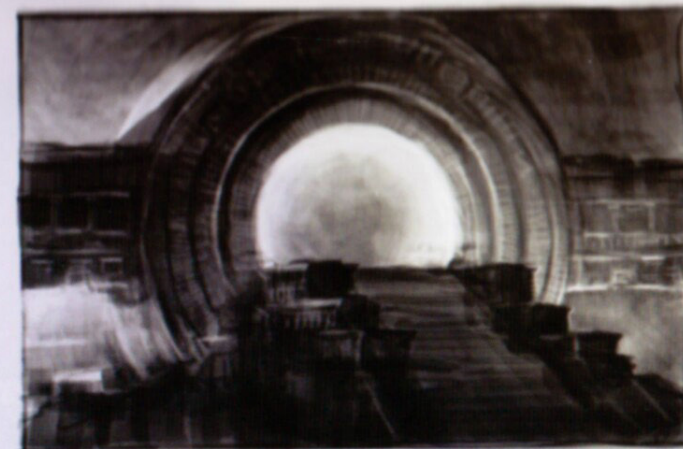
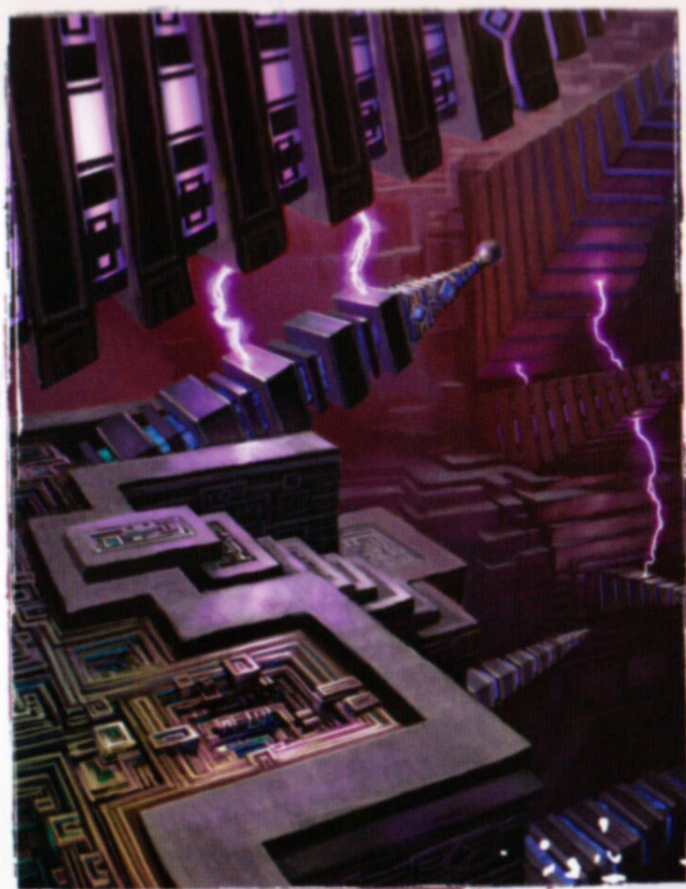


The asura, once an underground race, have been pushed to the surface by Destroyers. Their incredible intellect and magical knowledge serve them well dealing with the other races – and in carving out their own place within the enchanted Maguuma.

(left to right)
Matt Barrett









Asuran magic has advanced significantly in 250 years, allowing them to build bigger cities, branch out into new fields, and develop new colleges of research. They've left the past behind, and moved on to bigger – and more explosive – things.

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 Matt Barrett

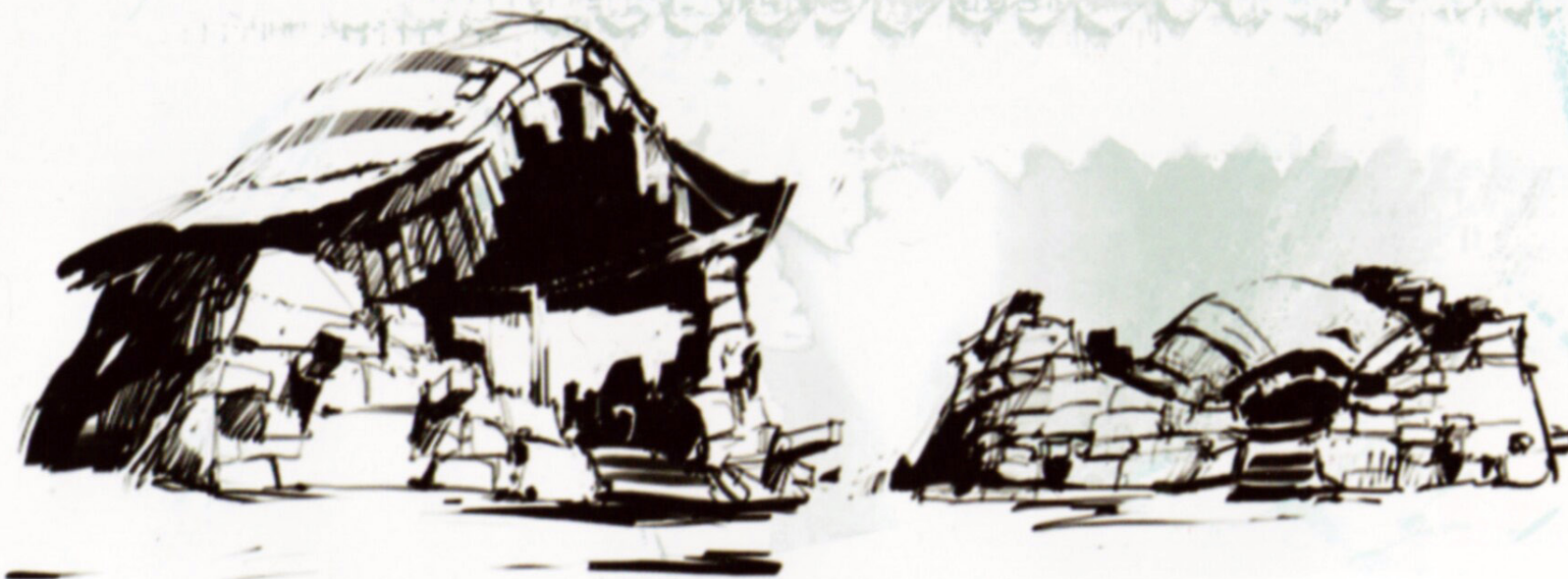
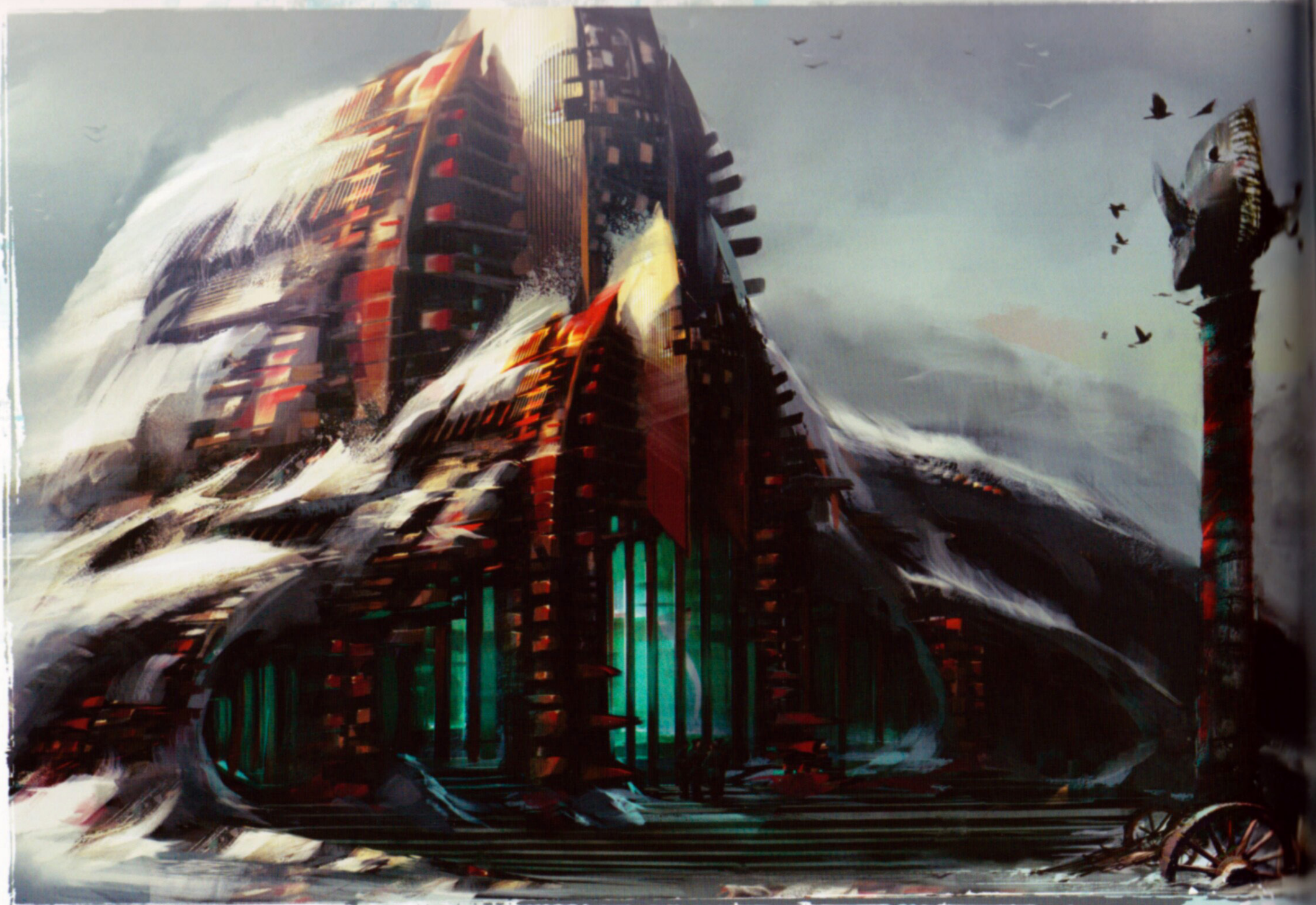
(this page, left to right)
 Matt Barrett
 Kekai Kotaki



Shiverpeaks

The Shiverpeaks are the longest mountain range in the world, running from the hot jungles to the south, through the dusty and forested areas of eastern Ascalon, up into the snowy wild lands of the icy north. They are populated by the independent norn, a bold race of survivalists who prize strength and courage in the hunt. Where once the norn were a legend, now they are an established culture, mastering the mountains around them with rugged self-reliance.

The great lodge of Hoelbrak provides a meeting place for norn adventurers to tell their tales, and for their expert armorsmiths to trade some of the finest wares in the world. The norn revel in their harsh surroundings, allying with the warlike charr in ferocious common interest: the thrill of battle. From the impressive mountain vistas to the lost dwarven ruins, the Shiverpeaks provides a land of discovery for players to explore.





The various races of the Shiverpeaks have to deal with harsh cold and difficult terrain, and the buildings and dress had to show a certain care for that environment. The kodan, in particular, were based on polar bears, so their clothing and armor had to show they were wearing the material for show, and for protection—not because they were particularly cold.

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Daniel Dociu
Richard Anderson
Donald Phan

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Kekai Kotaki
Matt Barrett



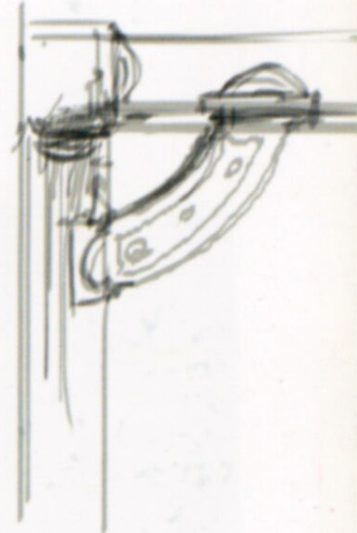




The artists came up with this fascinating idea – a city floating on an iceberg in the cold northern seas. Although the design staff had no plans for such a thing at the time, the image was so evocative and amazing they immediately had to find a place to include it.

(opposite page)
Daniel Dociu

(this page, clockwise from top left)
Richard Anderson
Aaron Coberly



We saw the norn race briefly in *Guild Wars: Eye of the North*, but in *Guild Wars 2* we wanted to expand on them and really develop their culture. Their reverence for the spirits of the wild, their independence and strength, these were things we wanted to bring out when conceptualizing their art and atmosphere.

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Susan Jessup

Jamie Jang

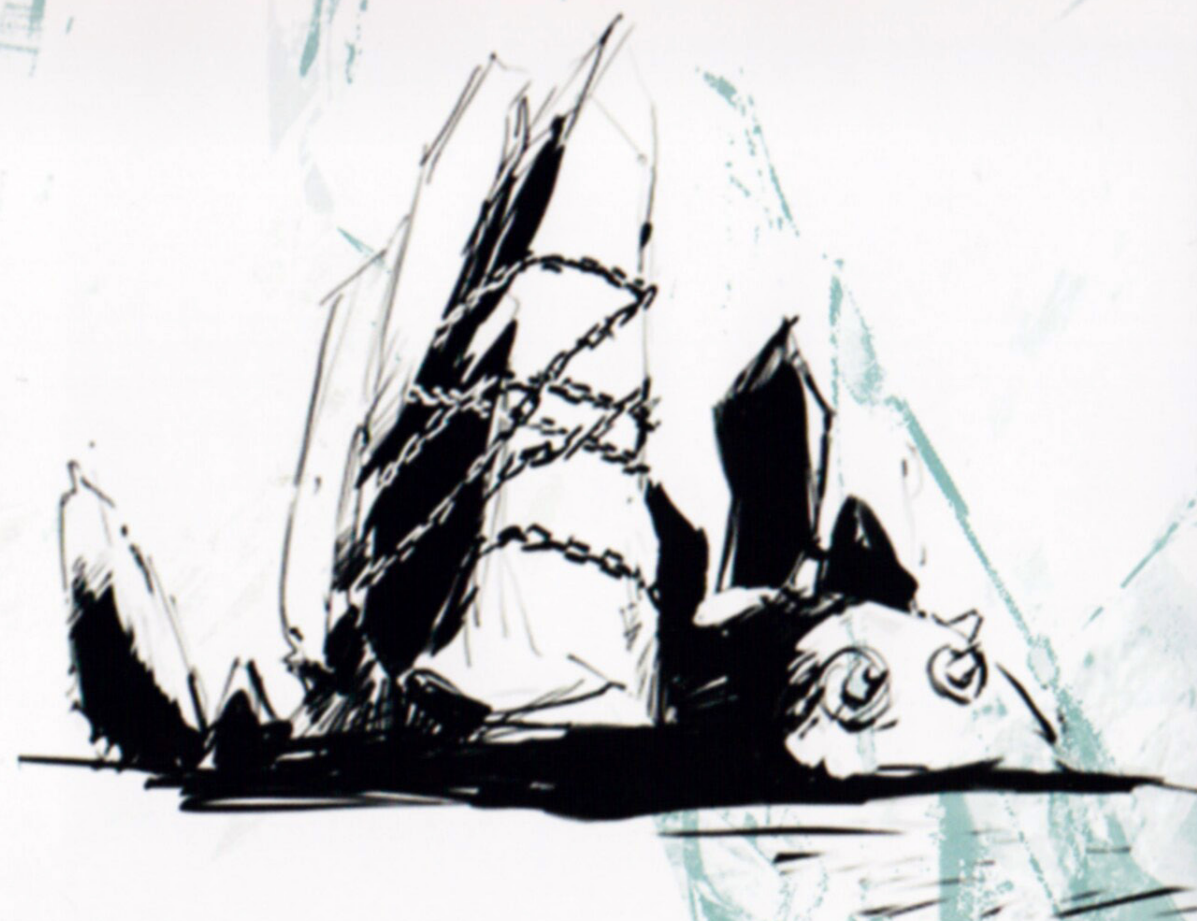
Aaron Coberly

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Daniel Dociu









We wanted the Shiverpeaks to feel weighty, like heavy drifts of snow against twisted trees. The creatures living there have the same heaviness, a certain solidity and depth.

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Jamie Jones
Richard Anderson
Kekai Kotaki

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Richard Anderson
Kekai Kotaki





The norn are a warrior race, who value the resilience and strength brought about by generations of living in dangerous territory. Unlike the charr, who fight to dominate and conquer, the norn fight to challenge themselves and test their ability against powerful opponents.

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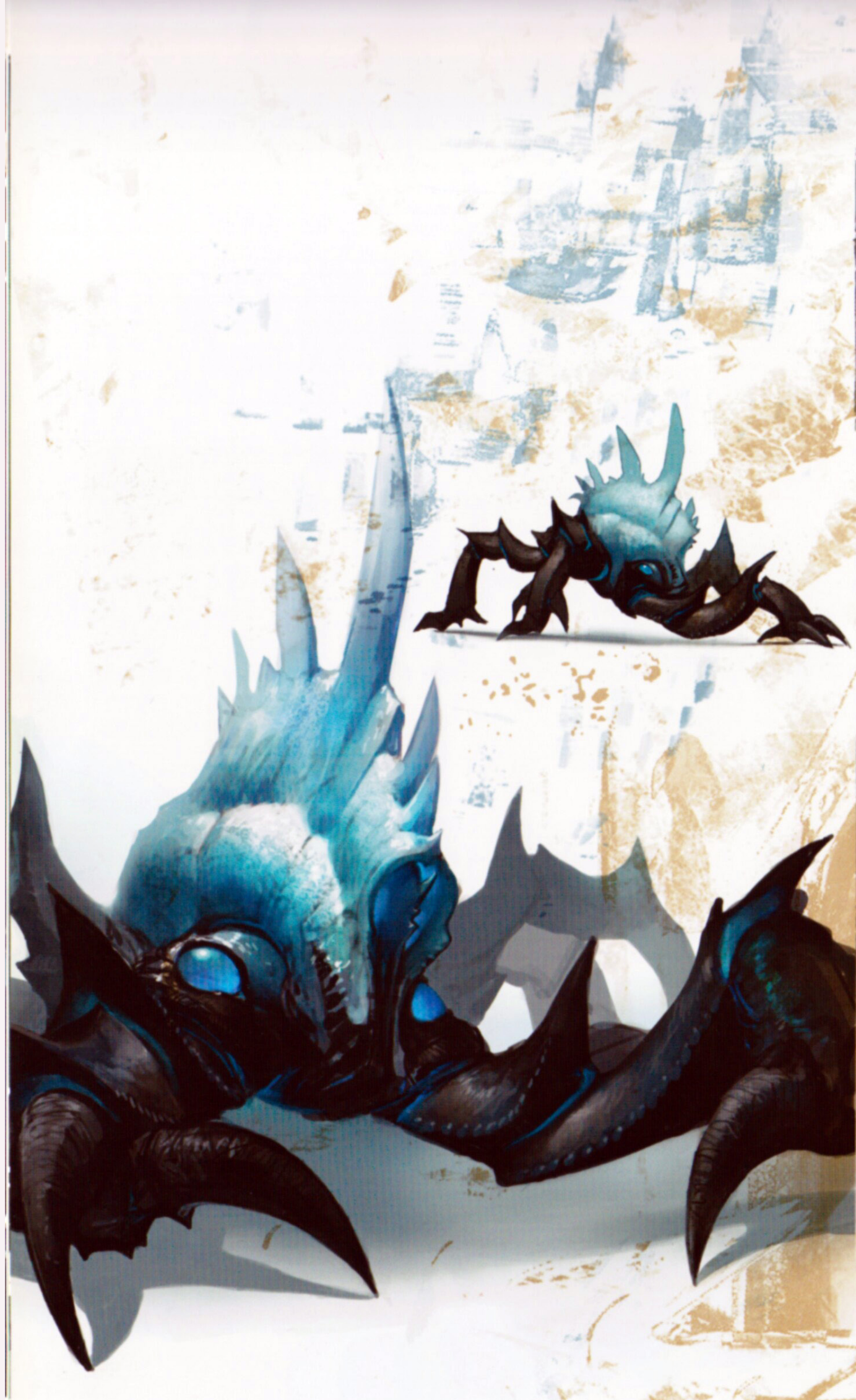
Kekai Kotaki

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Hyojin Ahn

Kekai Kotaki





In character and creature design, it's important to use all available avenues to communicate persona to the player. For example, armor design stemming from research of real cultures can tell players a lot about a race. Accessories, tattoos, weapons, color palates, textures, even wear and tear reinforce a character's theme, helping both story and game play.

(opposite page, left to right)

Matt Barrett

Kekai Kotaki

(this page, left to right)

Kekai Kotaki

Richard Anderson



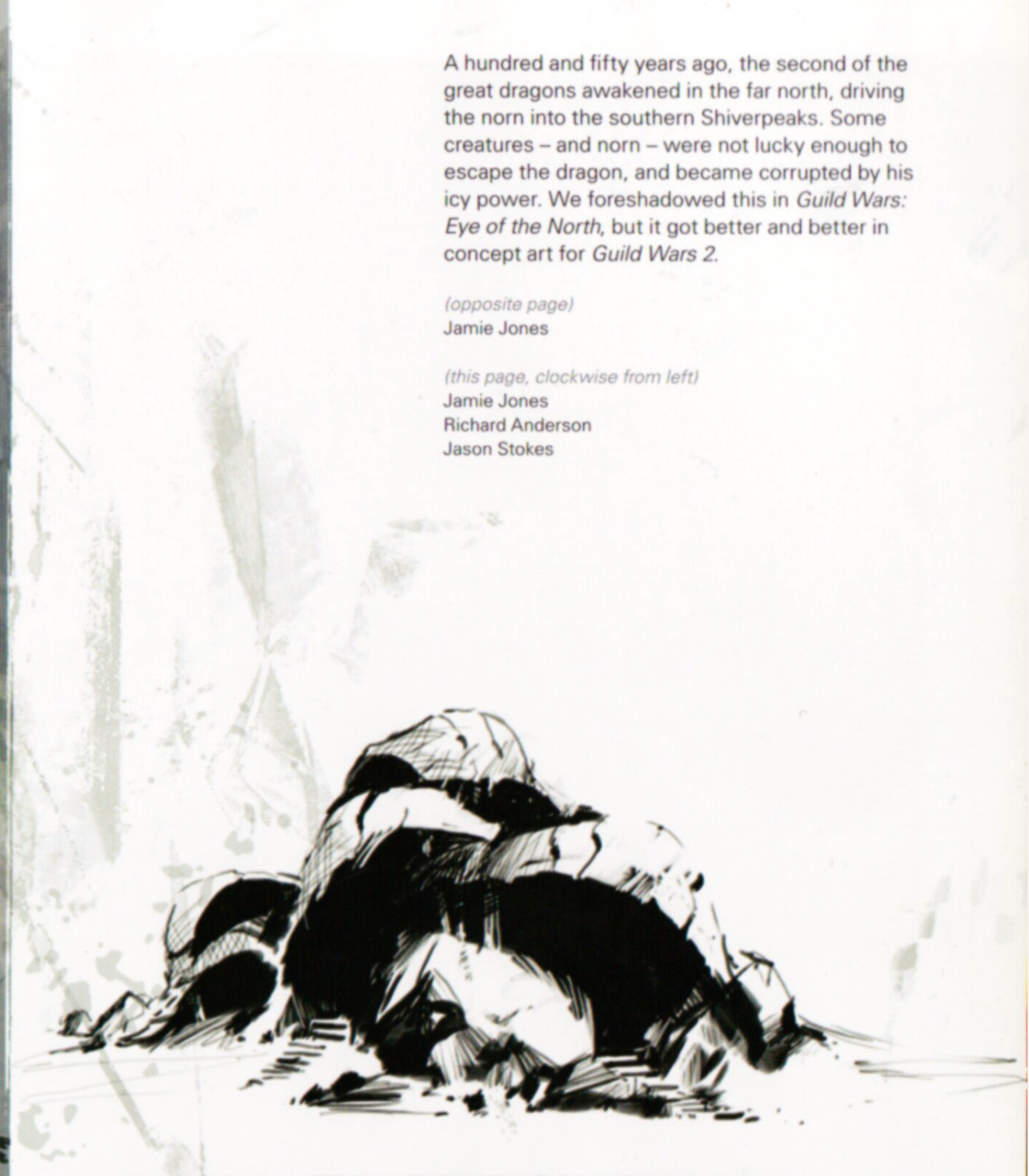


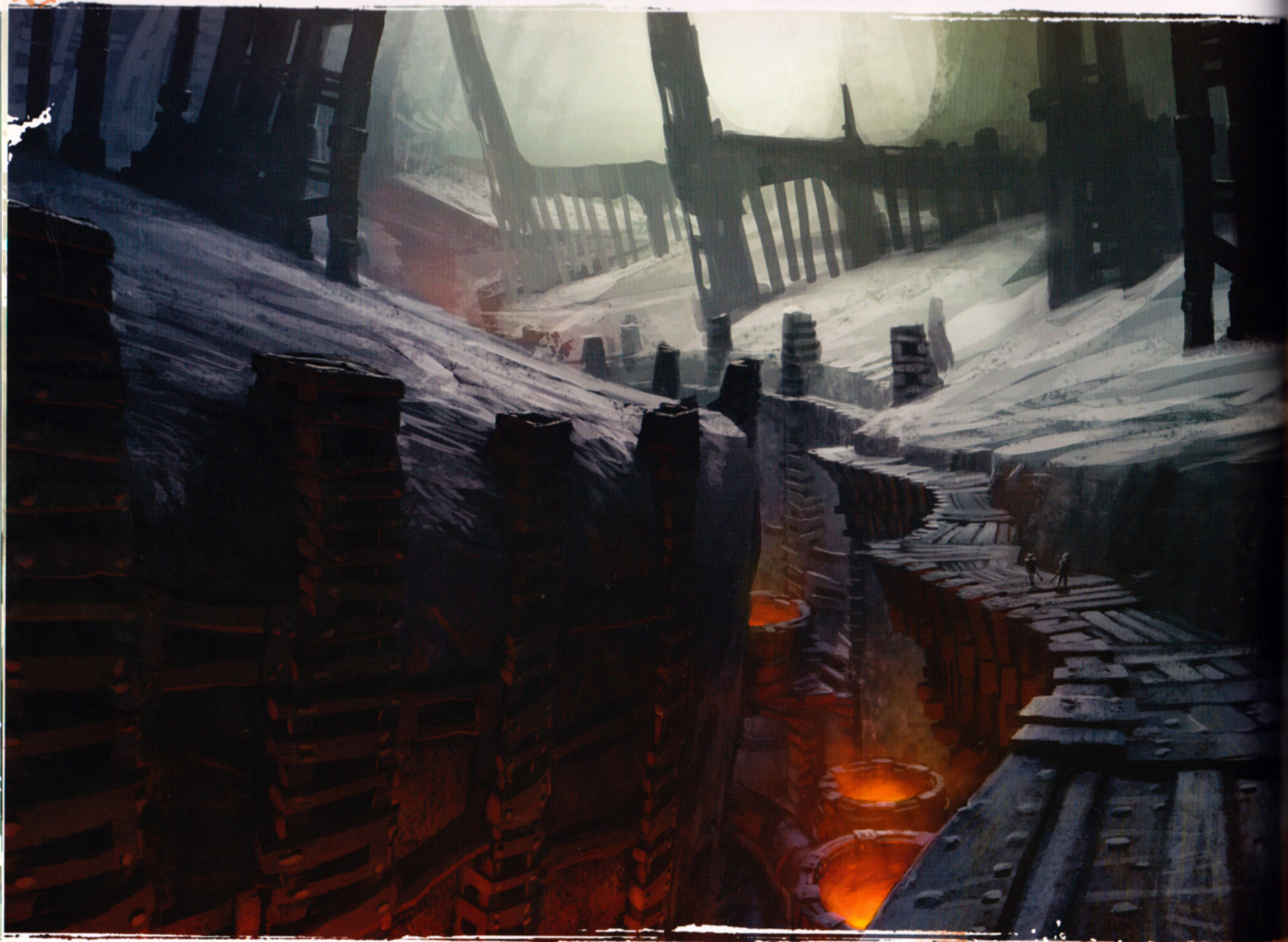


A hundred and fifty years ago, the second of the great dragons awakened in the far north, driving the norn into the southern Shiverpeaks. Some creatures – and norn – were not lucky enough to escape the dragon, and became corrupted by his icy power. We foreshadowed this in *Guild Wars: Eye of the North*, but it got better and better in concept art for *Guild Wars 2*.

(opposite page)
Jamie Jones

(this page, clockwise from left)
Jamie Jones
Richard Anderson
Jason Stokes







Often a simple black and white sketch will suffice to let a modeler know the basic design of an object or environment. However, in the early stages of developing a new region, fully rendered concepts are crucial to establish the mood and feeling an area should ultimately evoke in the game. A fully rendered piece of concept art can inform everything from general level design down to textures and lighting.

(opposite page)
Matt Barrett

(this page, left to right)
Kekai Kotaki
Richard Anderson



These are some of many concept drawings designed to flesh out the dragons and their minions. The large mountainous dragon-form, in particular, was one of our earliest images of the dragons as primordial forces; beyond our understanding, a part of the world like a wildfire, an earthquake, or a typhoon.

(this page, clockwise from top right)
Richard Anderson
Matt Barrett

(opposite page)
Daniel Dociu





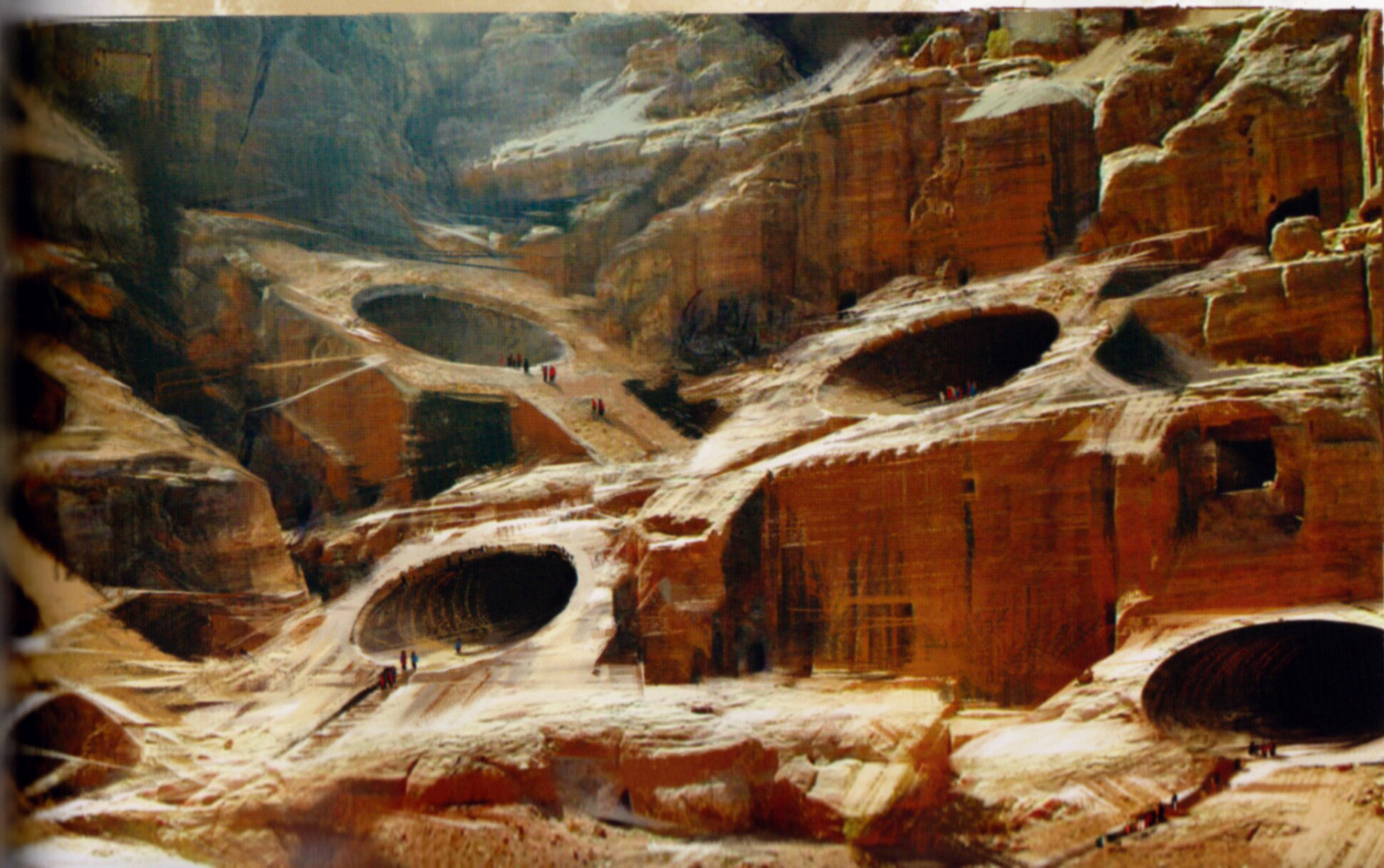




The horrible fleshreavers are one of our most disturbing monsters. Born as little more than a skeletal structure; the parents assure the survival of their young by layering dead muscle, tissue and flesh over the delicate newborn. A fledging fleshreaver must continue the handiwork of its parents, acquiring new flesh pieces and musculature to attach to its skeletal structure in order to supplant its rapidly growing form.

(opposite page)
Kekai Kotaki

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Kristen Perry
Jamie Jones
Daniel Dociu



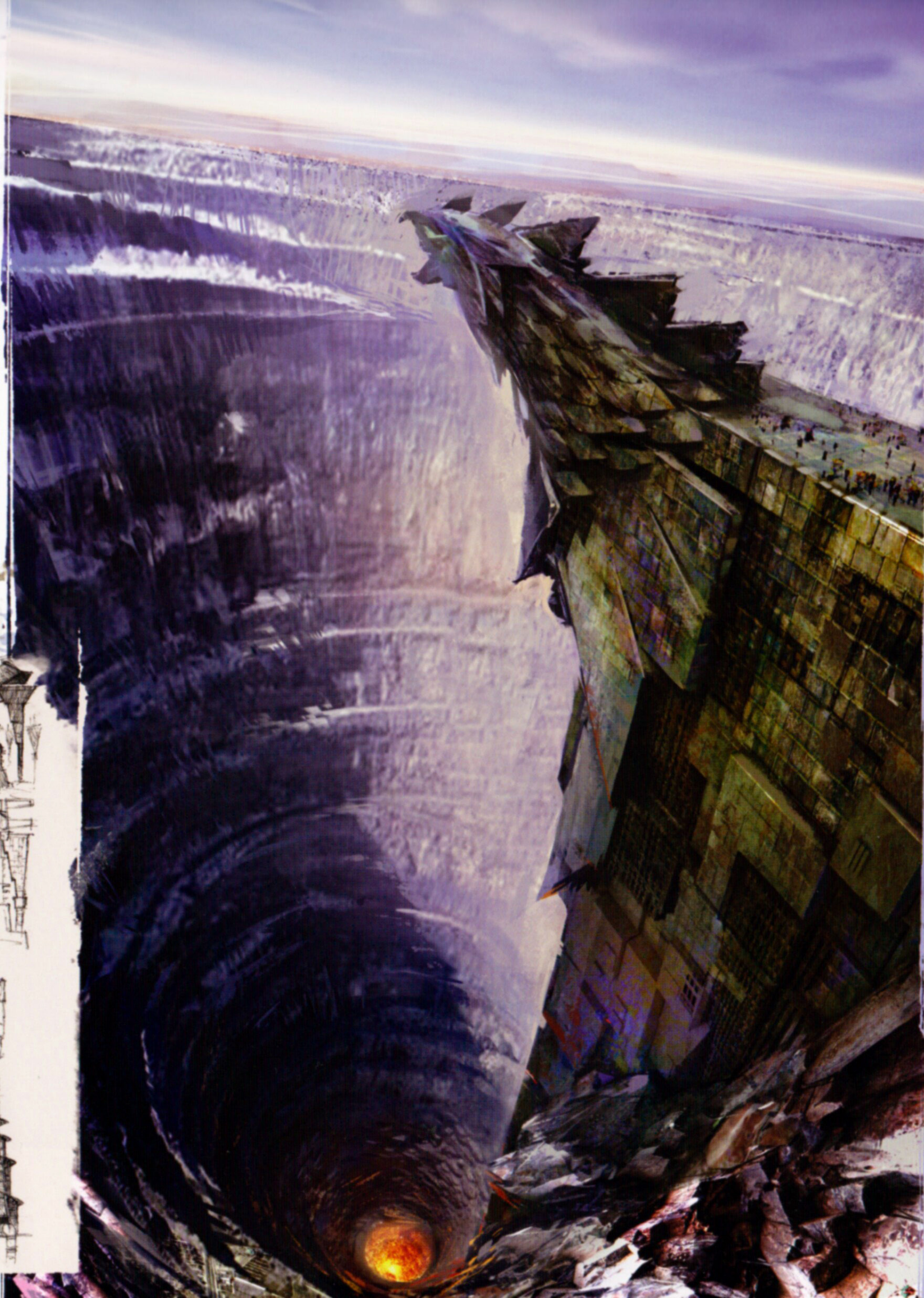
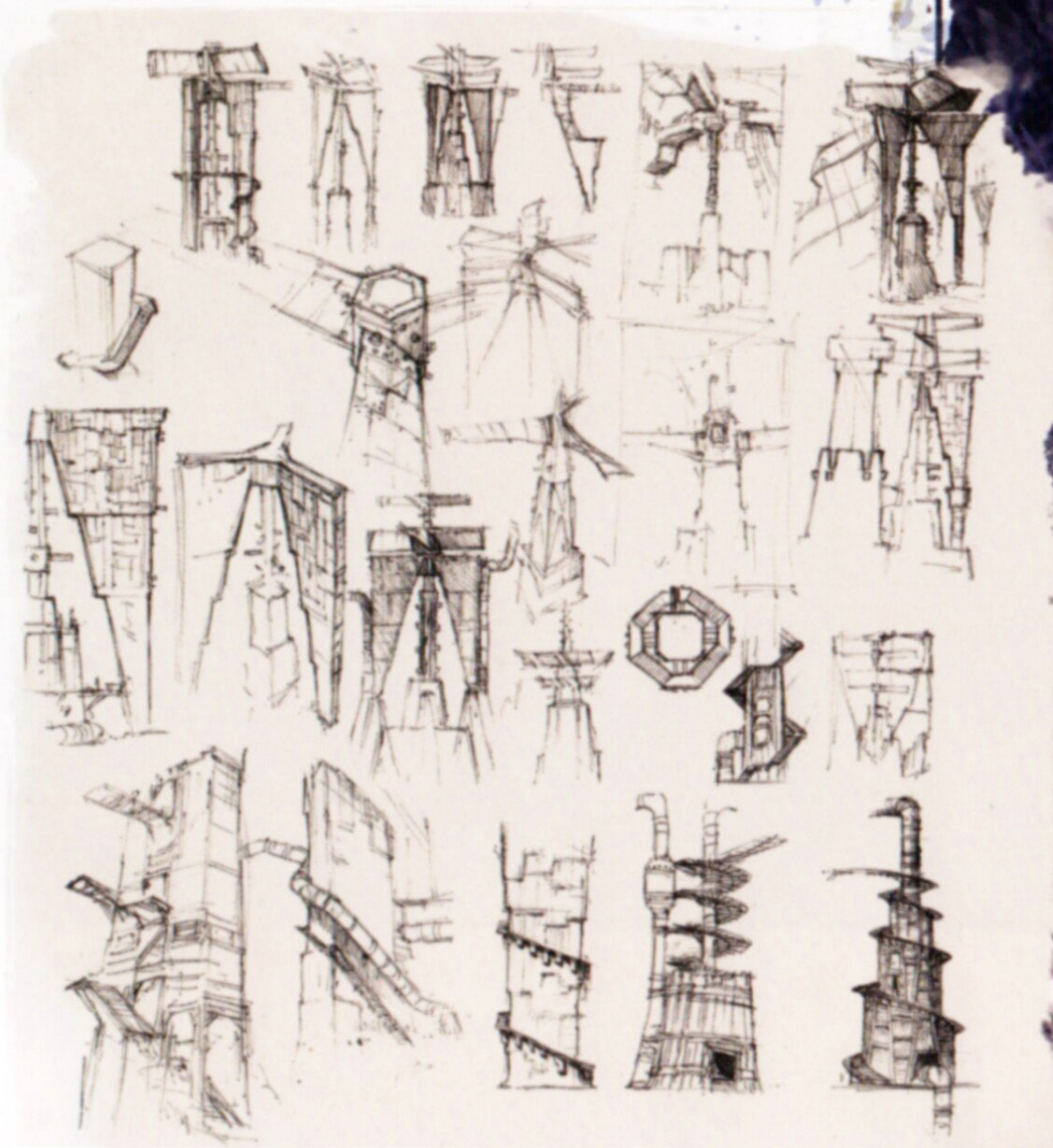
Ancient dwarven ruins and new dredge construction, as well as the work of other, lesser races, pockmark the imposing mountain vistas. We wanted the Shiverpeaks to feel like a place of discovery, where unique and interesting things are often hidden just beyond the next row of peaks.

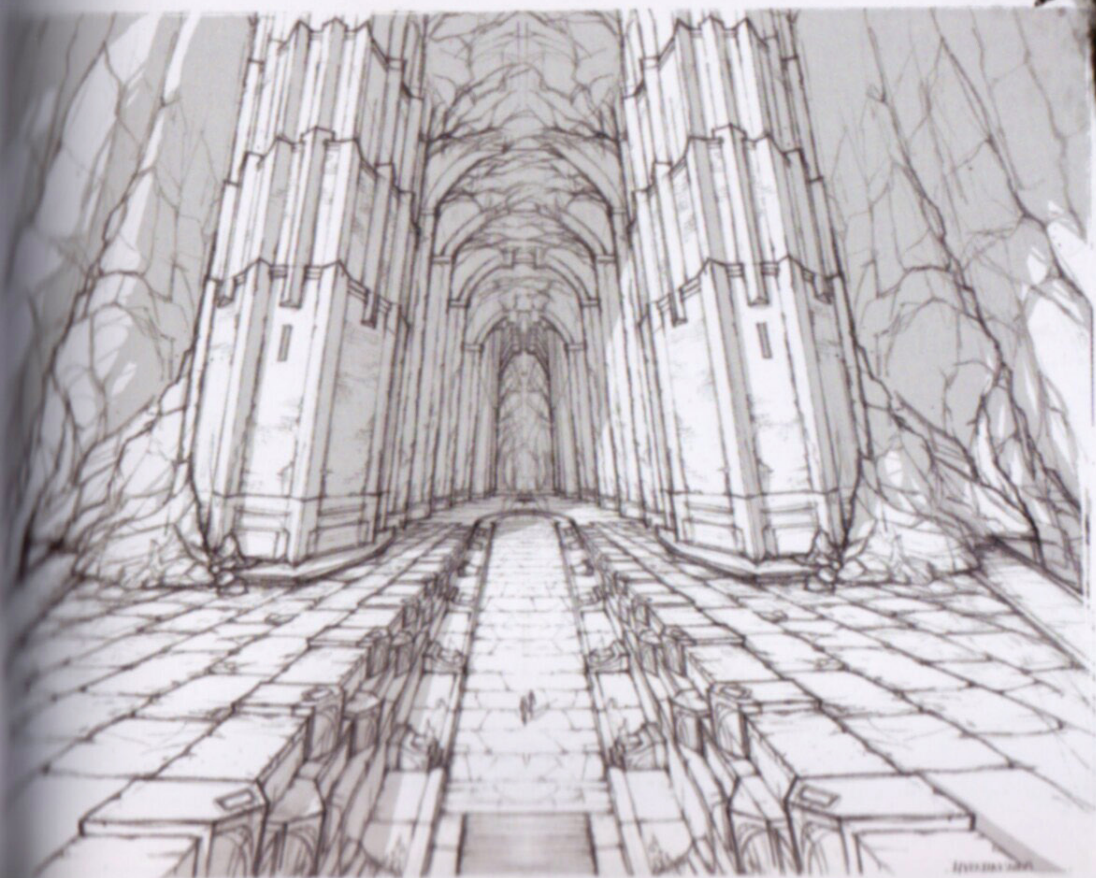
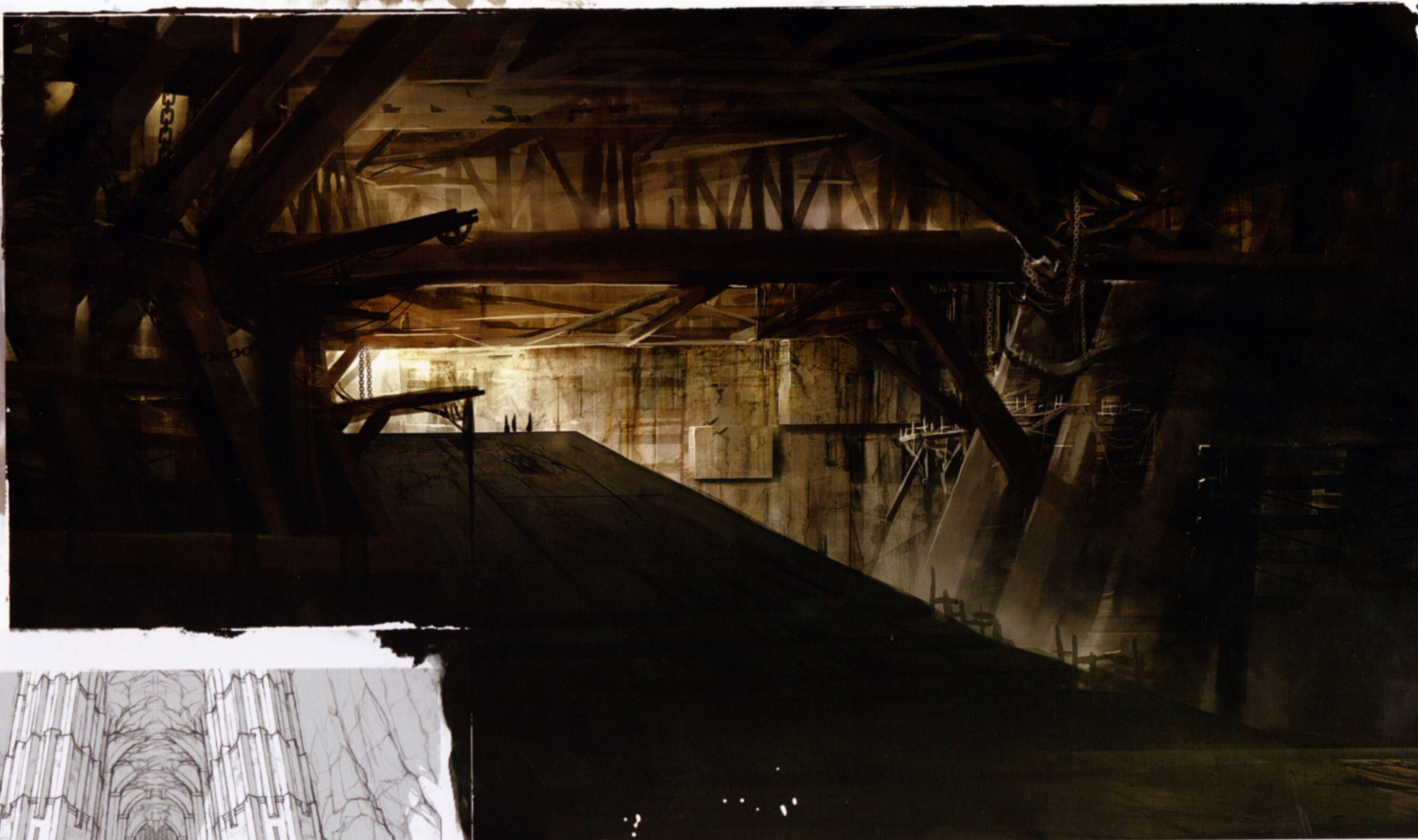
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Matt Barrett
Daniel Dociu

(opposite page, top to bottom)

Kekai Kotaki
Hyojin Ahn







Even beneath the ground, there are impressive locations and compelling settings where adventures can occur. Discovering these, and exploring their secrets, is one of the most wonderful things about *Guild Wars*.

(opposite page)
Richard Anderson

(this page)
Matt Barrett



Orr

The lost nation of Orr, drowned during the cataclysm caused by Vizier Khilbron, has excited fans and artists alike. Bringing it back for *Guild Wars 2*, in a new and exciting direction, was elementary. As the stronghold of the undead dragon, Zhaitan, Orr has risen as an undead abbatoir of darkness and decay. Arah, the city built by the human gods, rises from beneath the waves, but it has become a place of nightmare.

Orr provides us with a location for awesome spectacle: dark vistas of a hellish landscape unlike anything we've ever done in *Guild Wars*. In contrast, the Realm of Torment wasn't built on a recognizable template like the roads, buildings, and cities of Orr. Orr, however, is a twisted landscape whose familiar features only make the area more disturbing. The dragon's corruption spreads across the peninsula and the drowned corpses of the Orrian soldiers rise at Zhaitan's command.

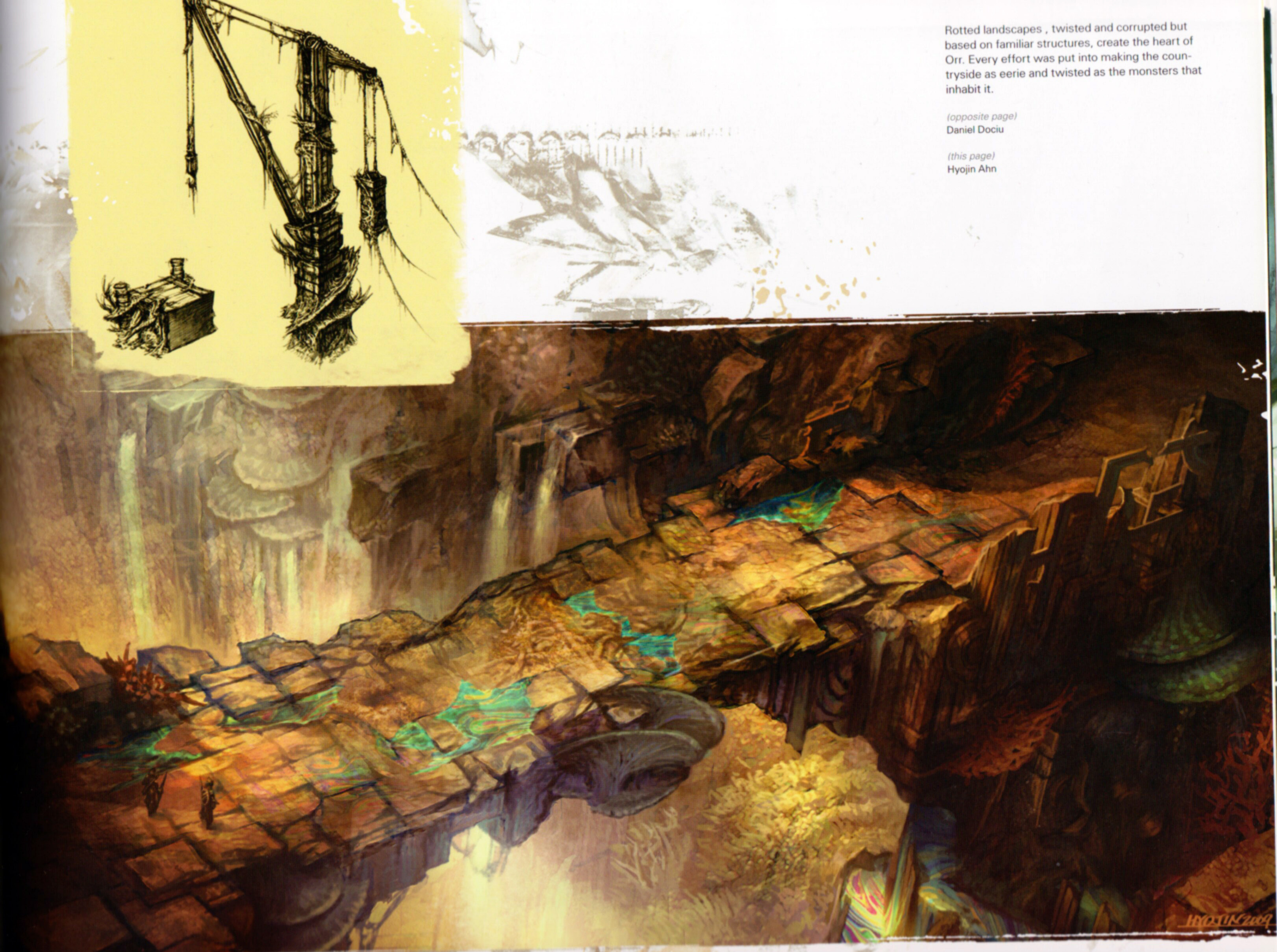
A complete unknown to our players, Orr nevertheless has a great deal of lore and history behind it, as well as a tremendous amount of cataclysm, destruction, and dark magic that has shaped it over the last 250 years. It is a cursed land, a dark land, a land from which nightmares rise. We wanted something that would both challenge and haunt our players, giving them a vision of horror that would set the scene for true heroes to rise up and defeat an almost invincible opponent. Living up to those high ambitions wasn't an easy task, but our artists fulfilled our wildest expectations—and then some. We hope you'll agree.

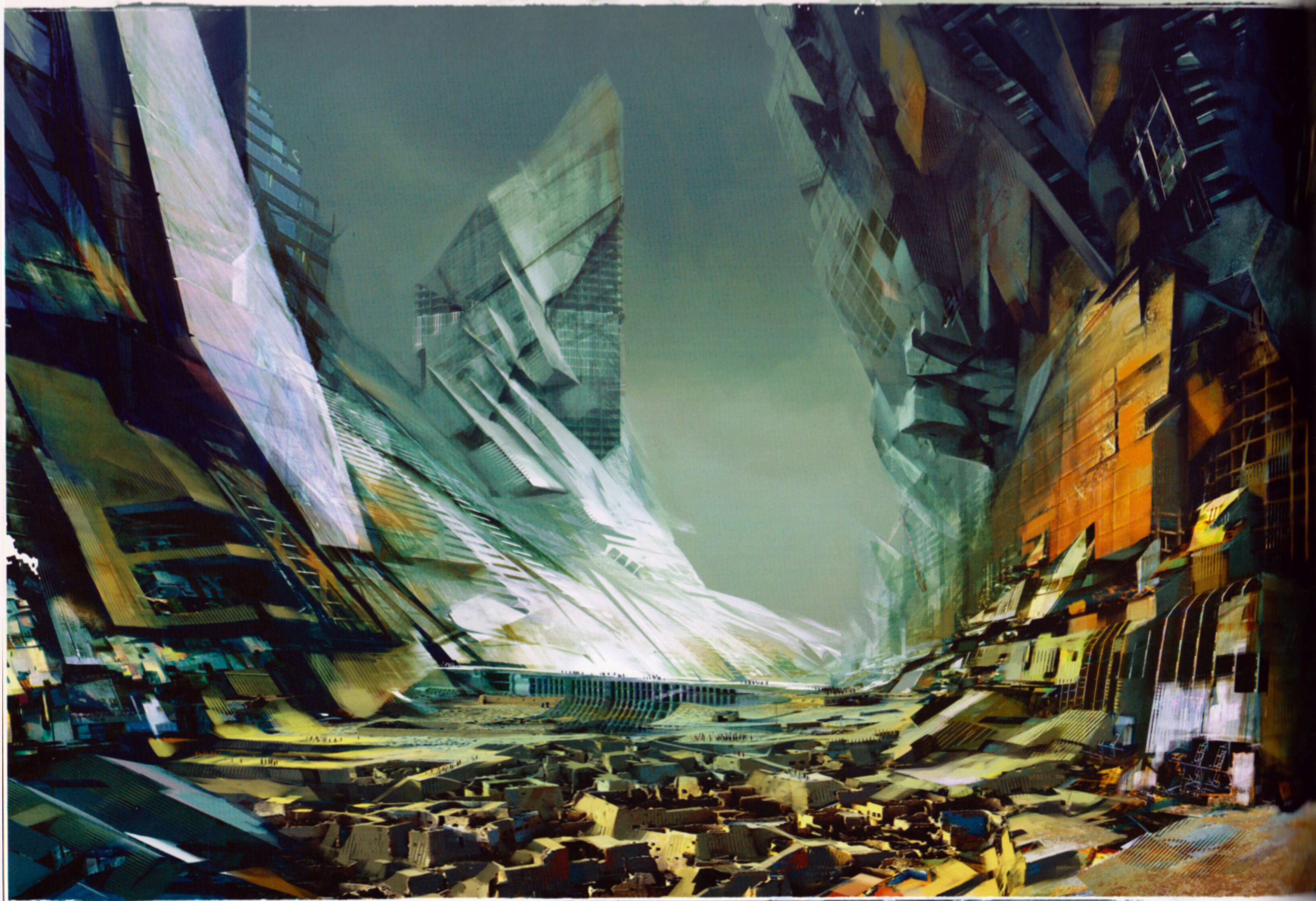


Rotted landscapes , twisted and corrupted but based on familiar structures, create the heart of Orr. Every effort was put into making the countryside as eerie and twisted as the monsters that inhabit it.

(opposite page)
Daniel Dociu

(this page)
Hyojin Ahn







According to legend, the city of Arah was built by the human Gods when they first came to the world of Tyria. Grand structures that both evoke human architecture and also departed from it in epic, overwhelming manners, helped us establish that "godlike," Olympian feeling.

(opposite page)
Daniel Dociu

(this page, clockwise from top left)
Daniel Dociu
Hyojin Ahn
Hai Phan
Jason Stokes



Dramatic, evocative regions were conceived to get an idea how far we could push these dark lands under the dragon's rule. Scenes such as these eventually shaped some of the more massive structures that mark the landscape.

(this page, clockwise from top right)
Daniel Dociu
Matt Barrett
Kekai Kotaki

(opposite page, top to bottom)
Hyojin Ahn
Daniel Dociu





Broken structures and twisted Orrian citizens abound, destroyed by the cataclysm and corrupted by the violent rising of Orr from the sea. We invite our players to imagine what Orr and its people might have been like before the calamity, and to envision the culture of ancient Orr before the destruction and the dragon's return.

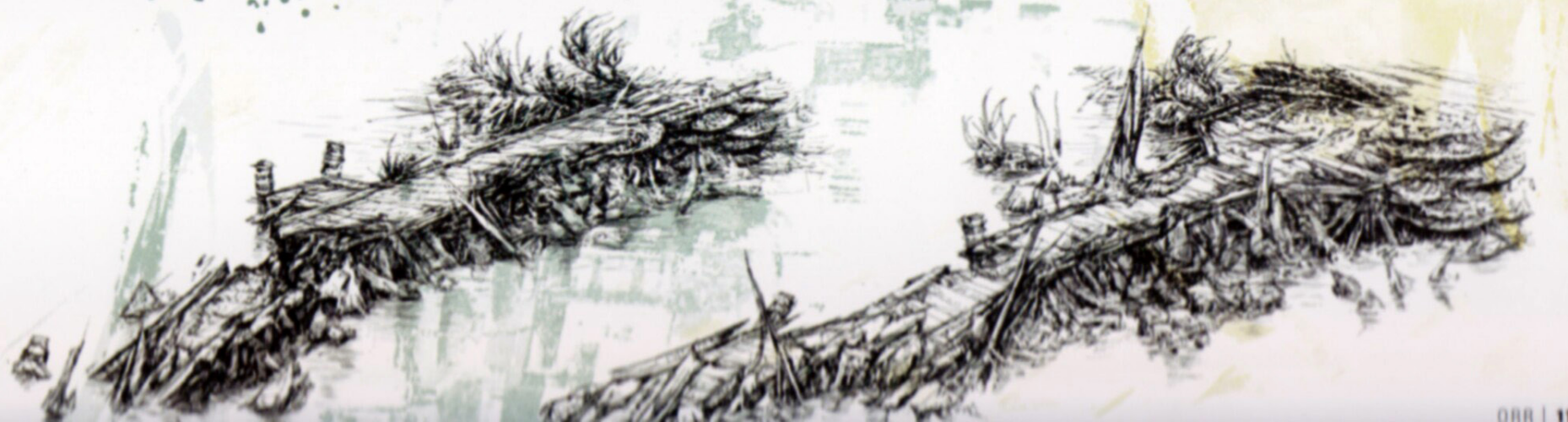
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Matt Barrett
Kekai Kotaki
Daniel Dociu

(opposite page, top to bottom)

Matt Barrett
Hyojin Ahn





While designing a region, we think about past events that shaped the region before the players came upon it. We often even render scenes, events, or creatures that may have inhabited an area. This is necessary to develop a visual richness that goes beyond the aesthetic and enables us to use the environment as a storytelling tool.

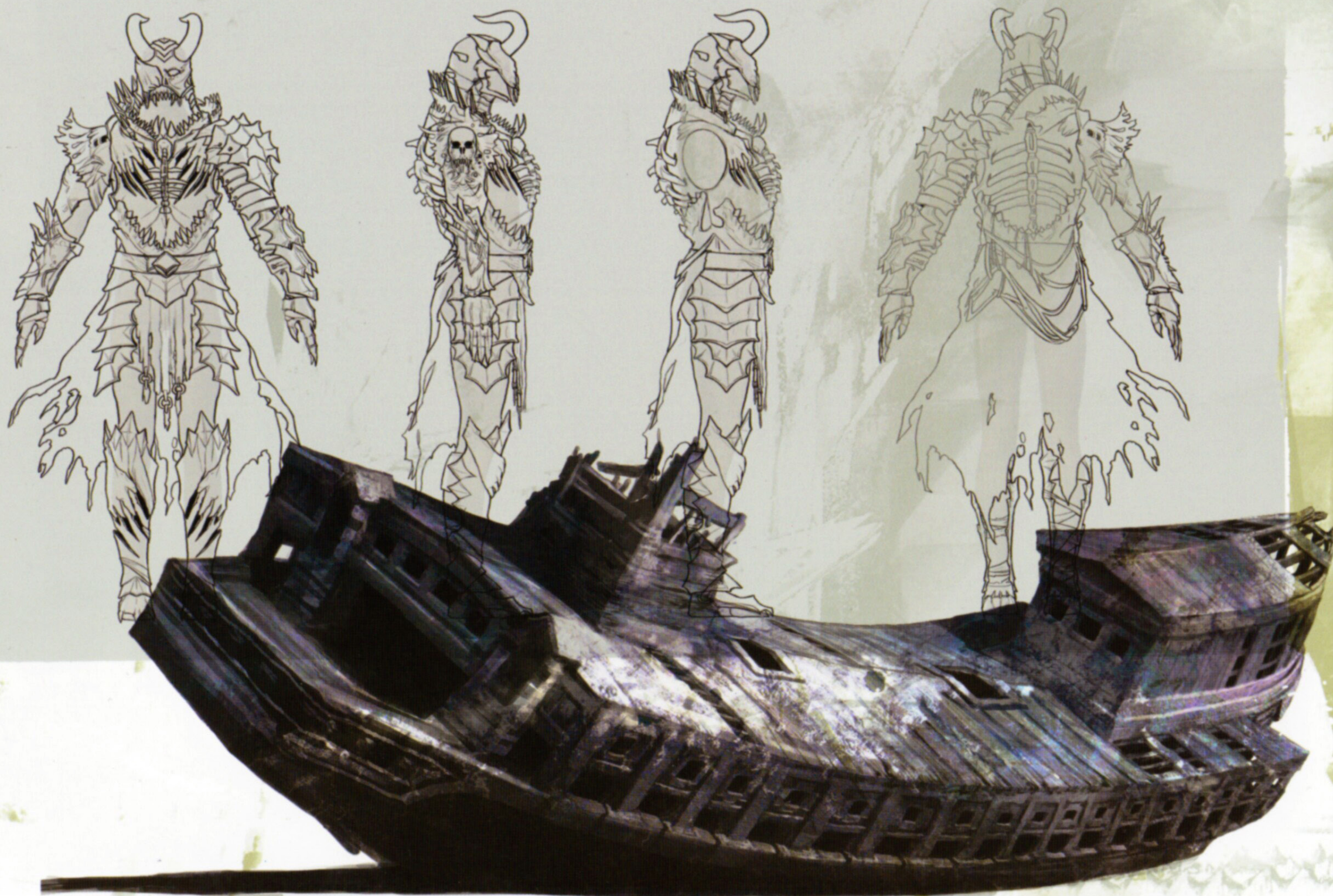
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Nadine McKee

Matt Barrett

(opposite page)

Jamie Jones





Nothing "lives" in Orr. The only inhabitants are the dragon's undead servants, or those fighting to reclaim the nation and destroy Zhaitan. An unwary – or unlucky – traveler who happens upon those dark shores is quickly assaulted, killed, and converted to serve the dragon's power.

(left to right)
Richard Anderson
Kekai Kotaki





Of course, the centerpiece of Orr is the ferocious, primordial dragon, Zhaitan, that resides at its heart. Concepts of the undead dragon ranged throughout the spectrum. These make an excellent showcase for our artists' vivid imaginations and amazing talents.

(this page, left to right)
Donald Phan
Shawn Sharp

(opposite page)
Daniel Dociu





Some of our largest scale battles occur in Orr, against many of the most dangerous opponents in the game. The dragon itself is like a primitive force of nature, unknowable and ravenous, its minions spread out from Arah, marching relentlessly toward the civilized lands of Tyria.

(left to right)
Doug Williams
Horia Dociu
Kekai Kotaki







The monsters of Orr had to represent the nature of the dragon that has seized that nation; corrupt, undead, and destructive. Some of the most striking creatures in our game can be found here, built purely from the imagination (and in some cases, the nightmares) of our team.

(left to right)
Kekai Kotaki





These are sketches of draconic heads and bodies, to be used in creating our primordial dragons and some of their highest-level minions. We wanted dragons that had a faintly serpentine feel, but were still very different from the standard "fantasy dragon."

(opposite page)
Kekai Kotaki

(this page)
Matt Barrett







In the early stages of a project we take the opportunity to paint what we call "look and feel" pieces. Not necessarily corresponding to any design specification or lore, creating these pieces helps us develop fresh ideas and, more importantly, moods and styles we'll later infuse into designs that are tied to the game's story. Some of these pieces even inspire the designers and end up manifesting in the game.

(Left to right)
Kekai Kotaki







The breath of the dragons exudes their essence, twisting creatures, landscapes, and all things caught in their exhalation into a mimicry of the dragon's power. For the undead dragon, Zhaitan, this means his minions and landscapes are images of decay, watery decomposition, undeath, swampy morass, sickness, and pestilence.

(opposite page, left to right)

Matt Barrett

Kekai Kotaki

(this page, left to right)

Kekai Kotaki

Xia Tapatara



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